

वीर सेवा मन्दिर
दिल्ली

★

क्रम संख्या - ~~4174~~ 4174
काल न० 058.7 (544.6)
खण्ड K A S.

Jaina Grantha Bhandārs In Rājasthān

(A thesis approved by the University of Rājasthān)

Dr. Kastoor Chand Kasliwal

M. A., Ph. D., Shastri

Forward

Dr. Hira Lal Jain M. A. L. L. B., D. Litt.

**Professor and Head of the Dept. of Samskrit, Pali & Prakrit, Institute of
Languages and Research, University of Jabalpur (M. P.)**



Published by

Gaindi Lal Sah, Advocate

Secretary

**Shri Digamber Jain Atishaya Kshetra Shri Mahavirji,
MAHAVIR BHAWAN, JAIPUR.**

First Edition Vira Samvat 2494, Vikrama Samvat 2024

Nove 1967

500 Copies

Price Rs. 15.

Printed by :
Gyan Prakash Kala
Kushal Printers, JAIPUR,

Jaina Grantha Bhandārs
in •
Rājasthān

PUBLISHER'S NOTE

It gives me great pleasure in presenting the "Jaina Grantha Bhandars in Rajasthan" to the readers. It is a thesis written by Dr. K. C. Kasliwal and approved by the University of Rajasthan for Ph. D. Degree This work contains a complete description of the 100 Grantha Bhandars situated through out Rajasthan. In my opinion this is the first work of its kind where comprehensive information about Jain Literature written in Prakrit, Samskrit, Apabhramsa, Hindi and Rajasthani has been given. From the work it is clear that Jains of Rajasthan took great interest in the safe preservation of the manuscripts written not only by the Jain authors but also by the non-Jain authors I think it will greatly help to the students of Indian Literature and especially of Jain literature

This is the 13th volume of the publication made by the Research Department of Shri Digamber Jain Atishaya Kshetra Shri Mahavirji. Four volumes of detailed catalogues of Jain Grantha Bhandars of Rajasthan have been published so far and the 5th volume is under compilation in which a detailed list of 20 thousands manuscripts will be given. Apart from the publication of the catalogues, two old and valuable works of Hindi Literature 'Inadatta charita' and 'Pradhumna charita' have so far been published and which were welcomed by the Hindi scholars as an asset to the literature. Recently we have also published a collection of Hindi Padas called 'Hindi Pada Sangrah' in which 400 padas composed by about 40 Jain poets have been given.

In the last I feel pleasure in recording my thanks to the author of this book and to Dr. H. L. Jain who has kindly written forward of the book.

Mahavir Bhawan,
Jaipur
Dated the 10th Sept., 1967

Gaundi Lal Shah
Hon Secretary

FOREWORD

It will be readily accepted that the basis of all civilization and culture is intellectual activity of man. But the earliest human thoughts and feelings were all lost to us for want of any material preservation of the same. A new age dawned when the thought-activity began to find expression in various kinds of crafts and arts. This may be said to be the dawn of history. It was however at a very late stage that man learnt to express his thoughts in language and record the same in some material form. Thus literature began to grow, human knowledge began to accumulate and each generation grew wiser and wiser by the recorded ideas and experiences of their predecessors. Art collections and literaries may therefore be said to be the most valuable part of national wealth, as on them is based the pride of heritage and the pace of future progress.

During the last few centuries every progressive country has not only adopted serious measures to preserve all its ancient art and literary treasures, but has also taken steps to discover even those archaeological remains which lie hidden underground. And it is on all these finds that the magnificent structure of history has been built.

Amongst these sources of history and culture the literary monuments of the past ages rank supreme. Unfortunately, in our country the search for old manuscripts though going on for atleast one century, has not yet been exhausted. Numerous manuscript-stores attached to public temples and private libraries have not yet been properly catalogued and even a casual inspection brings to light valuable works unknown so far. This is particularly the case with the Jaina libraries known as Shāstrs Bhandars, Dr. H D. Velankar listed no less than 121 catalogues of Mss in his *Jinaratna-kośa* published in 1944. Many more catalogues have since been published the most important of them being those of Jaisalmer and Rajasthan Shāstra Bhandars in several volumes.

In the compilation and publication of the Rajasthan catalogues Dr. Kastoorchand Kasliwal played an important role, and he followed up his efforts by a research thesis on "Jaina Grantha Bhandars in Rajasthan" which was approved by the University of Rajasthan for the award of the Ph. D. Degree. It is very gratifying to know that this valuable work is now being published. The wealth of information brought together in this volume will, I am sure, be found to be very useful to those who are interested in the search for MSS. So far as I know, it is for the first time

that a systematic study and research has been made on a subject like this. Much welcome light has been shed here about the ancient art of calligraphy as well as on hundreds of manuscript libraries in Rajasthan and outside, by reading which vivid picture comes before our eyes how knowledge was preserved and disseminated in ancient times. Owing to the new arrangements of the chief manuscript stores and their published lists, it is now for more easy to make use of the MSS, than what it was about thirtyfive years back when I visited Jaipur in search of Apabhramsa works and had to make huge efforts for about two weeks in order to get even a glimpse of the Bhandar at Amer. Dr. Kashiwal has laid the scholarly world under a deep debt of gratitude by his efforts in compiling the lists and by giving them the present valuable work. I very much wish that similar efforts were made regarding the other parts of our vast country, and their literary treasures are made fully known to the scholarly world before they are irretrievably lost by sheer passage of time and lack of that system of copying and recopying the mss. which kept them alive for centuries in the part.

Jabalpur University,
8th September, 1967

H L Jain



PREFACE

An attempt has been made in the following pages to give a detailed account of the Jaina Grantha Bhandars of Rajasthan in particular and of India in general. A list of Jaina Bhandars situated throughout the country has been given but it is not exhaustive. Some details of the contents of some of them would be found in chapter II. This thesis is related mainly to the Jaina Grantha Bhandars of Rajasthan situated at capitals and important towns of the integrated princely states. It embodies the categories of the manuscripts, especially rare and unpublished, alongwith some details of material of various types available in the Bhandars. Most of the Bhandars described have been visited by me and in some cases the catalogues of their contents have been prepared and the importance of certain manuscripts has been pointed out.

This thesis has been prepared under the supervision of Dr. M. L. Sharma, M. A. D. Litt. Professor and Head of the Department of History, University of Rajasthan who worked hard for me and whose valuable guidance enabled me to complete this work in time. I am deeply grateful to him. I am also indebted to the Managing Committee of Shri D. Jain Atishaya Kshetra Shri Mahaveerji, its President Dr. R. M. Kasliwal and Secretary Shri Gundi Lal ji Shah whose munificence and interest are responsible for the publication of this thesis. I am equally thankful to Pt. Chamsukh Das ji Nyayatirtha who inspired me to take up research work and my colleague Shri Anoop Chand ji Nyayatirth for his cooperation and assistance as also to Shri Prem Chand and Shri Agir Chand ji Nahta.

To Dr. Hira Lal ji Jain I am much indebted for his foreward to this book.

Kastoor Chand Kasliwal

CONTENTS

PUBLISHER'S NOTE

FORWARD

PREFACE

CHAPTER I—INTRODUCTION

PARTICULARS	PAGE No.
Introduction	1
Why Sacred texts were reduced to writing	2
Recurring & devastating famines	2
Conference to preserve the texts	2
Factors which helped in the establishment of the	
Grantha Bhandārs	3
Sādhus works	4
Bhāttarakas & Jātis	5-7
Rulers & Administrators	8
Śravakas	9
Temples	11
Material used for manuscripts	12
Manuscripts on Palm leaves	12
Manuscripts written on cloth	13
Manuscripts written on paper	13
Kinds of ink used	15
Qualification of copyists	16
Handling of manuscripts	16
Management of Grantha Bhandārs	17
How the manuscripts are preserved	19-20
Wooden Boards	19
Strung together	20
Vestana	20
Boxes	20
Underground Rooms	20

CHAPTER. II—GRANTHA BHANDĀRS IN INDIA

Muslim Invasion	23
Manuscript Libraries destroyed by Muslim Invasion	23
Why Grantha Bhandārs in out of way places	23
Establishment of Grantha Bhandārs	24

PARTICULARS

PAGE No.

Survey of Grantha Bhaṇḍārs by Western Scholars	...	25
Survey work done by Indian Scholars	...	26
Important Bhaṇḍārs of India:	...	27-36
(1) Śāstra Bhaṇḍār of Delhi	27	
(2) Jaina Grantha Bhaṇḍārs of Āgrā	29	
(3) Grantha Bhaṇḍārs of Sonīpat	29	
(4) Amar Granthālaya Indore	30	
(5) Śāstra Bhaṇḍār of Kāranja	30	
(6) Pāṭan Bhaṇḍārs	30	
(7) Jaina Siddhanta Bhawan-Ariah	32	
(8) Jaina Gyāna Bhaṇḍārs -Limbibi	33	
(9) Jaina Grantha Bhaṇḍārs of Surat	33	
(10) Pannālāl Saraswati Bhawan of Bombay	34	
(11) Śāntinātha Śāstra Bhaṇḍār-Khambhat	34	
SOUTH INDIAN BHANḌĀRS	...	35-36
(12) Śāstra Bhaṇḍār Jaina Matha Mūd-Bidri	35	
(13) Vira Vāṇī Vilāsa Jaina Siddhānta Bhawan-Mud Bidri	35	
(14) jaina Mathā Karakal	36	
(15) Ādināth Grantha Bhaṇḍār, Aliyoor	36	
(16) Siddhanta Basti Mūd Bidri	36	

CHAPTER. III—GRANTHA BHANḌĀRS OF RĀJASTHĀN.

I-GRANTHA BHANḌĀRS OF AJMER DIVISION	...	41-87
Grantha Bhaṇḍār of Jaipur City	...	43-59
1. Āmer Śāstra Bhaṇḍār.	...	44
2. Śāstra Bhaṇḍār of Baḍa Mandir Jaipur	...	45
3. Grantha Bhaṇḍār of Pāṇḍya Lunkaranj	...	47
4. Śāstra Bhaṇḍār of Bābā Dūlīcanda	...	48
5. Śāstra Bhaṇḍār of Jaina temple Bādhī Candra	...	49
6. Grantha Bhaṇḍār of Tholia Jaina temple	...	50
7. Grantha Bhaṇḍār of Jaina temple Pātodi	...	51
8. Sri Cāndra Prabhā Saraswati Bhaṇḍār	...	53
9. Śāstra Bhaṇḍār of Jobner Temple	...	54
10. Pārsvanātha Digambara Jaina Sarswti Bhawan	...	55
11. Śāstra Bhaṇḍār of Goḍhā temple	...	56

PARTICULARS

PAGE No.

12 Śāstra Bhaṇḍār of Jaina temple Sanghiji, ...	57
13 Śāstra Bhaṇḍār of Jaina temple Laškara ...	58
14. Grantha Bhaṇḍār of Nayā Mandir ...	58
15. Granth Bhaṇḍār of Caudhariyān ka Mandir ...	59
16. Śāstra Bhaṇḍār of Kālā Chābrā Jaina temple ...	59
17. Śāstra Bhaṇḍār of Meghrājī Temple ...	59
18 Saraswati Bhawan of Jaina Temple Yaśodānandji ...	59
19. Śāstra Bhaṇḍār, Sikar ...	59
20 Grantha Bhaṇḍārs of Alwar ...	60
21. Śāstra Bhaṇḍār of Dūnī ...	61
22 Grantha Bhaṇḍār of Adinātha and	
23. Pārsvānātha Jaina Temple Toḍaraisingh ...	61 63
24. Śāstra Bhaṇḍār of Fatehpur (Sekhāwati) ...	64
25. Śāstra Bhaṇḍār of Bisapanthī Mandir Dausa ...	64
26. Śāstra Bhaṇḍār of Terāpanthī Mandir Dausa ...	65
27 & 28 Śāstra Bhaṇḍār of Baswā ...	65
29 Śāstra Bhaṇḍār-Mozmābād ...	66
30. Jaina Gyāna Bhaṇḍār of Jhunjhunu ...	68
31 Rājmaḥal Jaina Śāstra Bhaṇḍār ...	68
32. Jaina Grantha Bhaṇḍār-Caudhariyān ka Temple-Mālpurā ...	70
33 Grantha Bhaṇḍār-Ādinātha Temple, Mālpurā ...	70
34 Śāstra Bhaṇḍār of Terāpanthī Mandir-Mālpurā ...	71
35. Jaina Śāstra Bhaṇḍār-Bhādwā ...	71
36. Śāstra Bhaṇḍār of Pancāyati Mandir Bharatpur ...	72
37 Grantha Bhaṇḍār of Jaina temple Phozurama Bharatpur ...	73
38. Śāstra Bhaṇḍār of Pancāyati Manair, New Deeg ...	74
39 Śāstra Bhaṇḍār of Baḍī Pancāyati Deeg ...	74
40 Grantha Bhaṇḍār of Khandelwāl Jaina Mandir-old Deeg ...	75
41. Śāstra Bhaṇḍār of Khandelwāl Jaina Mandir-Kāmā ...	76
42 Śāstra Bhaṇḍār of Agarwāl Pancāyati Mandir-Kāmā ...	78
43. Grantha Bhaṇḍār of Śrī Mahāvīrajī ...	78
44. Śāstra Bhaṇḍār of Pancāyati Mandir-Bayānā ...	79
45. Śāstra Bhaṇḍār of Terāpanthī Mandir-Bayānā ...	80

PARTICULARS	PAGE No
46. Śāstra Bhaṇḍār of Jaina Temple Vaira	81
47. Grantha Bhaṇḍār of Pañcāyatī Mandir	---
48. & Soganī Mandir-Karauli	82
49. Grantha Bhaṇḍār-Hindaun	82
50. Grantha Bhaṇḍār of Jaina temple Baḍā Dhāḍā, Ajmer	84
51. Grantha Bhaṇḍār of Jaina Temple Sethī Ajmer	87
II-GRANTHA BHANḌĀRS OF BIKĀNER DIVISION	87
52. Vṛhat Gyāna Bhaṇḍār-Bikāner	87
(i) Dāna Sāgar Bhaṇḍār	87
(ii) Mahimā Bhaktī Bhaṇḍār	88
(iii) Vardhamāna Bhaṇḍār	89
(iv) Abhaya Singh Bhaṇḍār	89
(v) Jina Harsa Sūri Bhaṇḍār	90
(vi) Bhuvan Bhaktī Bhaṇḍār	90
(vii) Rāma Candra Bhaṇḍār	90
(viii) Mahar Candra Bhaṇḍār	90
53. Bhaṇḍār of Śrī Pūjyaji	91
54. Jaina Laxmī Mohan Śālā Gyāna Bhaṇḍār	91
55. Gyāna Bhaṇḍār of Kśema Kalyāñjī	91
56. Boharo ki Serī ka Upasraya Bhaṇḍār	91
57. Chattrī Baī ka —do—	91
58. Punni Baī ka —do—	92
59. Collection of Mahopādhyāya Rāmlāla	92
60. Grantha Bhaṇḍār of Khartargacchīya Branch	92
61. Hema Candra Library	92
62. Abhaya Jaina Granthālāya	92
63. Sethia Library	93
64. Govinda Pustakālāya	93
65. Collection of Śrī Motīrāma Khazāñchī	93
66. Grantha Bhaṇḍār of Yati Rādhivarjī, Churu	94
67. Grantha Bhaṇḍār of Jaina Śwetāmbara Terapāñthī Sabhā, Sardarshahr	95
III-GRANTHA BHANḌĀRS OF JODHPUR DIVISION.	96
68. Bhaṭṭārkiya Grantha Bhaṇḍār-Nāgaur	96
Jaina Grantha Bhaṇḍārs-Jaisalmer	100
69. Brihad Gyāna Bhaṇḍār —do—	102
70. Pañcāno Bhaṇḍār —do—	105

PARTICULRES

PAGE No.

71. Badā Upāsarya Gyāna Bhaṇḍār	...	105
72. Tapagachiya Gyāna Bhaṇḍār	...	106
73. Loka Gacchīya Gyāna Bhaṇḍār	...	107
74. Tihāru Sāha Gyāna Bhaṇḍār	...	107
75. Harī Sāgar Gyān Bhaṇḍār-Lohāwāṭa	...	107
76. Sri Mahavira Gyāna Bhaṇḍār-Phalodī	...	108
77. Punya Sri Gyāna Bhaṇḍār-Phalodī	...	108
78. Rajendra Sūri Śāstra Bhaṇḍār-Ahore	...	108
79. Jaina Sastra Bhaṇḍār-Kuchāman	...	109
IV-GRANTHA BHAṆḌĀRS OF UDAIPUR DIVISION		109
80. Śāstra Bhaṇḍār of Sambhavanātha Temple-Udaipur	...	110
81. Grantha Bhaṇḍār of Agarwal Jaina Temple	...	111
82. Grantha Bhaṇḍār of Khandelwal Jaina temple	...	113
83. Gauḍīyī kā Upasraya-Udaipur	...	113
84. Grantha Bhaṇḍār Dungarpur	...	113
85. Collection of Yati Baba Candra Vaidya Cittor	...	115
86. Bhaṭṭārak Yaśah Kistī Jain Saraswati Jain Salarunati Bhawan Resalehaderia	...	115
V-GRANTHA BHAṆḌĀRS OF KOTAH DIVISION.		
87. Khartargacchīya Śāstra Bhaṇḍār Kotah	...	117
88. Vira Putra Añanda Sāgar Gyāna Bhaṇḍār-Koṭāh	...	118
89. Grantha Bhaṇḍār of Jaina temple Borasali-Koṭāh	...	118
90. Grantha Bhaṇḍār of Pārsvanātha Temple Būndī	...	119
91. Grantha Bhaṇḍār of Jaina temple Ādinātha—do—	...	119
92. Grantha Bhaṇḍār of Jaina temple Abhinandan Swāmī	—do— ...	120
93. Grantha Bhaṇḍār of Mahāvīra temple	—do— ...	120
94. Grantha Bhaṇḍār of Jaina temple Neminātha—do—	...	120
95. Jaina Saraswati Bhawan-Jhalrāpātān	...	120
96. Grantha Bhaṇḍār of Bagherwāla Jaina Temple-Nainvā	...	122
97. Grantha Bhaṇḍār of Terāpanthī Jaina temple-Nainvā	...	123
98. Grantha Bhaṇḍār of Agarwal Jaina temple-Nainvā	...	124
99. Grantha Bhaṇḍār-Dablānā	...	124
100. Grantha Bhaṇḍār of Jaina temple-Pārśwanātha—Indergarh	...	126

PARTICULARS	PAGE No.
CHAPTER—IV. SUBJECTS DEALT WITH ...	129
Āgama and Sīdhānta Literature ...	129-135
Purāna Literature ...	136-141
Kāvya Literature ...	142-145
Carita Literature ...	146-153
Hindī works on Rāsa Literature ...	153
Ādhyatma Literature ...	157
Literature on Jaina Philosophy ...	162
Short Stories or Kathās ...	163
Śubhāṣita & Nīti Śāstra ...	165
Jyotiṣa Literature ...	168
Grammar ...	169
Drama ...	169
Āyurveda ...	171
Chand Śāstra ...	172
Lexicography ...	173
Pūjā Literature ...	174
Stotra Literature ...	176
Sexuology ...	179
Literature on Songs & Dances ...	179
CHAPTER V-IMPORTANCE OF JAINA GRANTHA BHANDĀRS	
Importance of the Grantha Bhandārs	
(1) Historical Importance ...	184
(2) Literary Importance-Literary Centres ...	187 201
i. Āmer ii. Āvan iii. Bairāth	
iv. Būndī v. Ranthambhore	
vi. Caksu vii. Sambhar	
viii. Sāngāner ix. Sāgwārā	
and x. Mertā	
(3) Educational Centres ...	202
(4) Material for Art & Painting ...	205
(5) Treasure houses of earliest manuscripts ...	210
(6) Treasure House for Non-Jaina works ...	217
CHAPTER VI.-MATERIAL FOR RESEARCH ...	
1. Scope for research in the Jaina Grantha Bhandārs ...	225

PARTICULARS

PAGE No.

2. Prakrit & Apabhramsa Writers	---	227
i. Padmanandi	---	227
ii. Hariṣeṇa	---	227
iii. Dhanpāla	---	229
iv. Haribhadra Sūri	---	229
v. Mahāśvara Sūri	---	230
3. Saṃskṛit Writers	---	230
i. Śiḍhārsi	---	230
ii. Āśādhara	---	230
iii. Bhaṭṭāraka Sakal Kīrti	---	231
iv. Bhaṭṭāraka Bhuvan Kīrti	---	232
v. Brahma Jinadāsa	---	233
vi. Bhaṭṭāraka Gyāna Bhūṣaṇa	---	233
vii. Paṇḍit Rājmaḷa	---	233
viii. Gyāna Kīrti	---	234
ix. Bhaṭṭāraka Śubha Candra	---	234
x. Bhaṭṭāraka Somsena	---	235
xi. Jagannātha	---	235
4. Hindī Writers	---	235
(1) Padmanābha	---	235
(2) Chihala	---	236
(3) Tākursi	---	237
(4) Brahma Vūcaraja	---	237
(5) Chitara Tholia	---	238
(6) Vidyā Bhūṣaṇa	---	238
(7) Brahma Rāymall	---	238
(8) Ānandaghana	---	239
(9) Brahma Kāpūr Candra	---	240
(10) Hemrāja II	---	241
(11) Harṣa Kīrti	---	241
(12) Brahma Gyānā Sāgar	---	241
(13) Jodhrāja Godikā	---	242
(14) Kiśansingh	---	243
(15) Sewāram Pāṭni	---	244
(16) Jai Candra Chābra	---	244
(17) Rishabh Dāsa Nigoiā	---	245
(18) Hīrā	---	245
(19) Nemīcandra	---	245
(20) Khusālcandra Kālā	---	246

PARTICULARS

PAGE No.

(21) Ajayarāj Pāṭṇī	...	246
(22) Mahā Paṇḍit Toḍarmal	...	247
(23) Srutasāgar	...	248
(24) Bhāi Raymaila	—	248
(25) Daulat Rāma Kāślīwāl	...	248
(26) Dilā Rāma	...	249
(27) Bhaṭṭāiaka Vijaya Kirtī	...	250
(28) Harikriṣṇā Pāṇḍe	...	250
(29) Deep Canda Kāślīwāl	...	251
(30) Sadāsukh Kāślīwāl	...	251
(31) Pannā Lāl Caudharī	...	252
(32) Pāras Dāsa Nigotā	...	252
(33) Budha Jana	...	252
(34) Kesari Singh	.	252
(35) Bābā Dulcanda	..	253
(36) Nathulal Doshi	.	253

PRAKRIT & APABHRAMSA WORKS,

Discoveries of the various works	...	254
1—Āśa Cariya	...	255
2—Guru Parvādī or Pattāvalī	.	255
3—Sāntinātha Cariu	...	256
4—Prākṛit Chanda Koṣa	...	256
5—Paum Cariya Ṭippana	...	257
6—Ānandā	...	257
7—An old letter in Prākṛit	...	258
8—Sripāla Cariu	..	259
9—Pāsa Nāhā Cariu (Parśvanātha Carita)	...	260
10—Sambhava Jina Cariu	..	262
11—Pingal Caturśiti Rūpaka	...	262
12—Neminātha Cariu	...	264
13—Yogasāra	...	264
14—Vidhavā Śīla Samrakṣanopāya	...	265
15—Sandesa Rāsa Ṭippana	...	266
16—Pārśvanātha Purāna	...	266
17—Jambu Swāmi Cariu	...	266

SAṂSKRIT WORKS

1. Meghābhyudaya Kāvya	...	267
2. Jītasāra Samuccaya	...	267

PARTICULARS

PAGE No.

3. Nyāya Vārtika Ṭippaṇa	...	267
4. Ādhyātma Rahasya	...	268
5. Commentary on Bhopāl Caturvinsati Stotra	...	269
6. Commentary on Kīratārjunīya	...	269
7. Srāvakā Dharma Prakaraṇa	...	270
8. Uttarapurāṇa Ṭippaṇa	...	270
9. Pārśvanātha Carīu	...	270
10. Sulocanā Carīu	...	271
11. Rājvansa Varnana	..	271

HINDI & RĀJASTHĀNĪ WORS

(1) Jinadatta Carita	...	273
(2) Caubīsī Gīta	...	274
(3) Pradyumna Carita	...	275
(4) Bārahkhari Dohā	..	277
(5) Sikhāmaṇī Rāsa	...	277
(6) Ādinātha Stavan	...	278
(7) Tīrthamāla Stavan	...	278
(8) Rāya Hammirde Caupai	...	279
(9) Ḍungar kī Bāvani	...	279
(10) Sakal Kīrī Rāsa	...	280
(11) Holī Rāsa	...	281
(12) Budhī Prākāśa	...	282
(13) Nemīnātha Rāsa	...	283
(14) Bāvani	...	284
(15) Santoṣa Jayatilak	...	285
(16) Cetana Puḍgal Dhamāla	...	286
(17) Nemī Rājul Gīta	...	287
(18) Vikramāditya Carita	...	287
(19) Balī Bhadra Rāsa	...	288
(20) Madhavānal Prabandha	...	289
(21) Nemīnātha Rāsa	...	290
(22) Nala Damyanti Carita	...	291
(23) Bhavisya Datta Rāsa	...	291
(24) Rāgmālā or Kāsam Rasik Vilāsa	...	293
(25) Jiwandhara Rāsa	...	294
(26) Rohaṇī Vrata Rāsa	...	294
(27) Hanumata Rāsa	...	295

PARTICULARS	PAGE No.
(28) Dayā Rāsa	295
(29) Śrīpāla Sobhāgī Rāsa	295
(30) Argal-pura Jina Deva Vandanā	296
(31) Guru Chanda	297
(32) Mahāvīra Chanda	297
(33) Tattvasāra Duhā	298
(34) Bāvanī	298
(35) Nemīnātha Gīta	299
(36) Laghu Sita Sati	300
(37) Rājāvalī Dohā	300
(38) Nemisvara Vivāhlo	302
(39) Parśvānātha Rāsa	302
(40) Jyotisa Sāra	304
(41) Vanika Priyā	304
(42) Dohā Śatak	306
(43) Māṅghā	307
(44) Adhyātma Savaiyā	308
(45) Gorā Bādal Kathā	309
(46) Dharma Parīkṣā	311
(47) Harivaṇśa Purāṇa Bhāṣā	312
(48) Hindi commentary on Bhaktāmara Stotra	312
(49) Nāsiketa Purāṇa	313
(50) Alankāra Mālā	314
(51) Bhaṭṭāraka Paṭṭāvalī	315
(a) Appendix. I	317-322
(b) Appendix. II	323-326
(c) Appendix. III	326-329
(d) Appendix. IV	330-346
(e) Appendix. V	347-356
(f) Appendix. VI	357-362
(g) Appendix. VII	363-367
(52) Index of Printed Books	368-370

JAINA GRANTHA BHANDARS IN RAJASTHAN



वीर सेवा मंदिर पुस्तकालय

अंक नं०

११, कलामंड, देहली

INTRODUCTION

In ancient India writing was not in practice. The memory of the people was so sharp that they felt little need for the art of writing. It was considered to be a sin to reduce the sacred texts to writing. So education was imparted orally from generation to generation. It was not the case with the Jainas only. The non-Jainas also had the same method of imparting the knowledge. The entire Vedic Literature in the beginning was oral. The texts were ordinarily recited and handed down orally from preceptor to disciple. The students used to get the texts by heart without a single error in pronunciation and accent for which there are definite rules. The Vedās are called Śruti owing to this oral system of learning.

According to the Jaina legends the gospels preached by all the Tīrthankaras were oral and upto Mahāvīra, the last and twenty-fourth Tīrthankara the same system of preaching the sermons orally remained in practice but the art of writing existed in Mahāvīra's time though it was not used in writing down the books. According to Jaina Purānas¹ the first Tīrthānkara Lord Rīṣabhadeva taught his two daughters named Brāhmī and Sundarī. The Brāhmī script was later on became famous after her name². There are references in ĀVAŚYAKANIRYUKTI BHĀŚYA that Brāhmī script was originated by Lord Ādinātha. Thus the Jainas also shared the general Indian averseness to reduce the sacred texts into writing. When the literature grew more voluminous, the sūtra system was adopted as it was a very easy form for remembering the sacred literature. Much knowledge can be imparted in few words. The teachings of Lord Mahāvīra were reduced to Sūtra form by Gautama Gandhara who was the head of Jaina hierarchy and received direct teachings from omniscient Mahāvīra. Thus the whole of the Dwādaśāṅga Vānī is in Sūtra form. But gradually the sūtra system also could not help in preserving knowledge and the general attitude for not reducing the sacred texts into writing was modified.

-
- 1 टप्युक्त्वा महुराशस्य विस्नीर्णे हेमपट्टके ।
अधिवास्य स्वचित्तस्था श्रुतदेवी सपर्यया ॥ १०३ ॥
विभु कण्ठयेनाभ्या लिखन्नक्षरमालिकाम् ।
उपादिशन्लिपि मस्यास्थान चाङ्कुरनुक्रमान् ॥ १०४ ॥

—Ādipurāna, 16th Parva

2. (a) नेह लिखीहाण जिगेण वंमंउ दाहिण करेण ।

—Āvasyakanirykti Bhāṣya

- (b) तथा 'वभि' ति ब्राह्मी=आदिदेवस्य भागवतो दुहिता ब्राह्मी वा मस्कृतादिभेदा वर्गा
तामाश्रित्य तेनैव दर्शिता अक्षरलेखनप्रविद्या सा ब्राह्मी लिपि ।

—Samavāyāṅga Sūtra Ṭīkā P. 36

WHY SACRED TEXTS WERE REDUCED TO WRITING

The sacred texts which were previously in the form of sūtrās began to increase rapidly. Besides, new works came into being, texts on several subjects were written and commentaries and bhāṣyas on the original texts were made and this multiplication of knowledge necessitated the reduction of the sacred texts to writing.

RECURRING & DEVASTATING FAMINES

After the nirvāṇ of Mahāvīra in 527 B C¹, famines visited the land pretty often². During Maurya Candra Gupta's reign there was a continuous draught for 12 years. This was followed by another famine which also lasted for a long time. After the time of Sthool Bhadra, there was again a famine³. In short, after nirvāṇ of Mahāvīra several famines came in the country and due to these famines the retentive power of the memory of people began to decline.

Owing to the frequent famines many Jaina monks died. The knowledge which was in the memory could not be saved from destruction. Owing to only these famines Ācārya Bhadra Bāhu who had the complete knowledge of the sacred texts also migrated to south with a large body of Jaina monks numbering about twelve thousand⁴, where most of the monks died. After the death of Bhadra Bāhu the complete knowledge of the sacred texts was lost.

CONFERENCES TO PRESERVE THE TEXTS

In the absence of Bhadra Bāhu who migrated to South India, Sthūla Bhadra who had the less knowledge of the Pūrvas became the Head of the Community which remained behind in Magadha. There was fear that the knowledge of the sacred texts might lapse into oblivion. A council of the Jaina monks who were in the North India was convened in Pāṭliputra at which eleven Aṅgās were compiled and the remnants of 14 Pūrvas were united to form 12th Aṅga, the Dīrghavāya. This was the first attempt made by Jainas to reduce the sacred texts to writing. But when the adherents of Ācārya Bhadra Bāhu returned to North, they saw a big change among the Sādhus. It is also said that they had also changed the sacred texts though slightly. At this time Digambaras refused to acknowledge the canons compiled by Sthūla Bhadra and his followers and they declared that the Pūrvas and Aṅgas taught by Mahāvīra were lost to a great extent.

1 Jacobi-Kalpa Sūtra Introduction P 8

2 Ancient India Vol. III, by T C Shah

3 History of Jain Monachism by S B Deo P 20

4 Mediaeval Jainism by B A Saletore P 3

After the Pāṭliputra conference several attempts might have been made to compile and reduce the sacred texts into writing, but two of them are important, one made by Digambaras and the other by Svetāmbaras. As for Digambaras sources Shri Dharaśeṇācārya¹, the last Acārya who had retained the knowledge of one fraction of Angās and Pūrvas felt the necessity of preserving the remaining Jñāna (knowledge). He called two sages who afterwards became famous as Puṣpadanta and Bhūtabali², and taught them the portion of the fifth aṅga. Viyāhapannatti and twelfth Aṅga Dīṭhivāya. These were subsequently reduced into writing in Sūtra form by the two eminent pupils. Puṣpadanta composed the first 177 sūtras which are all embodied in the present "SATPRARŪPAṆĀ" and his colleague Bhūtabali composed the rest which is called ŚAṬA KHANḌĀGAMA. The date of composition of the above work is about 1st or second century B.C.

As per Svetāmbars³ sources it has been stated that a second attempt was made in Vīr Samvat 980 (in about the middle of 5th or beginning of the 6th Century). A council was held at Vallabhī in Gujrāt for the purpose of collecting the sacred texts and writing them down. The Conference was attended by a large number of Jaina monks and was presided by Devardhigaṇi Kṣamāśramaṇa, the head of the school and with the common consent by the Jaina monks who were present at that time, the Aṅgas and upāṅgas were committed to writing.

Thus it is certain that the system of writing down the manuscripts was in practice even before Bhadrā Bāhu as the works of Sīdhānta cannot have originated at one period. It may be true that canons which were compiled by Puṣpadanta and Devardhigaṇi was the result of a literary activity that must have begun as soon as the organisation of monastic life was firmly established. As a matter of fact there are inscriptions of the 1st and 2nd century B.C. which confirm that the art of writing was much developed in those days. Thus it can safely be said that Devardhigaṇi's labour consisted merely of compiling the sacred texts partly with the help of old manuscripts and partly on the basis of oral traditions. This was the beginning of the religious manuscripts.

FACTORS WHICH HELPED THE ESTABLISHMENT OF THE GRANTHA BHANDĀRS

When the method of writing down the sacred texts was fully adopted, it was but natural that great and best efforts were made to write down all the texts which were in existence. On seeing the increasing number of the manuscripts day by

1. Preface to Mahābandha p 14 and Śrutāvātār p 316

2. Ibid by Vivudh Śrīdhar

3. Bhārtiya Jaina Śramaṇa Sanskriti Ane Lekhan Kālā p 16

day, the Ācāryas and the Head of Community decided that the temples should be the place where these manuscripts should be preserved as they were the only place where the manuscripts could be kept safe and could be easily accessible to the scholars. The place began to be called by the name of Grantha Bhandārs i.e. Storehouses of knowledge. They are also called Śāstra Bhandārs.

SĀDHU'S WORK

The Jaina monks gave their best support to the establishment of the Grantha Bhandārs as they realised their great educational and social value. Since Ācārya Bhadrā Bāhu upto 16th Century A.D. there were powerful personalities among them and their influence on the public was tremendous. They used to travel throughout the country on foot and explained to the Jaina intelligentsia the importance of the sacred texts. Ācārya Kunda Kunda, Umāswāmi, Sīdhasena, Devanandi, Devardhigani, Akilank, Haribhadra Sūri, Jināsena, Gunabhadra and Hemcandra etc. not only filled the Śāstra Bhandārs with their own works but preached the importance of writing down the manuscripts to the masses. They took initiative in the foundation of these Bhandārs. They spent the best part of their life in establishing these storehouses of knowledge for the posterity¹

They explained to the masses that writing down of the manuscripts is not only essential from the educational or religious point of view but it is also a great source of earning goodness (Punya) for future. If we read the prasastis which are written at the end of the manuscripts, we shall see that most of the manuscripts have been copied out due to the result of teachings of these monks². The Ācāryas pre-

- (1) गृह्णन्ति ज्ञां लिहन्ति लिहावड, पठन्ति पठावह कहन्ति कहावह ।

जा गरु गरि गृह्णन्ति भावह, पुणह अहिउ पुण्यफनु व पावह ॥

—Vaddhāmān Kahā by Narsena

य लेखयन्ति जितशामनपुस्तकानि, व्याख्यानयन्ति च पठन्ति च पाठयन्ति ।

श्रवणाति रक्षणविधौ च समाद्रयन्ते, ते देवमर्त्यशिवशर्म नरा लभन्ते ॥

—Updesa Tarangani

- (2) ये लेखयन्ति सकल मुनियौतुयोग शब्दानुशासनमशेषमलकृनीश्व ।

द्धर्दोम शास्त्रमपर च परोपकारसम्पादनैकनिपुणा पुरुषोत्तमास्ते ॥६४॥

किं किं नैनं कृतं न किं त्रिविधं दानप्रदत्तं न किं ।

केवाऽप्यत्र निवारिता तनुमता मोहागुणे मज्जताम् ॥६५॥

ना पृथक् किमुपाजितं किमु यशस्तारं न विस्तारितं ।

सत्कल्याणकलापकारणमिदं यैः शामनं लेखितम् ॥६६॥

ched that one who does not write or persuade others to write the Granthas or manuscripts, is good for nothing. Only those persons are regarded high and noble who distribute the manuscripts to others for the sake of spreading knowledge'.

At the end of most of the manuscripts we find the following words written "one who writes or makes individuals to write, one who hears or one who makes others to hear, one who gives or one who makes others to distribute, is noble and sharer of Punya. He will surely attain Nirvāṇ some day. The Jaina teachers also stressed the daily reading of these manuscripts and due to inclusion of the Swādhyāva (self-reading) in the six duties for a layman, the system of writing of the manuscripts increased day by day and more and more books were placed in the śāstra bhaṇḍārs as they were the centres of reading.

BHAṬṬĀRKAS & JATĪS

Bhaṭṭārkas and Jatīs or Śrīpūjyas and their disciples called Mandalācāryas, Pāṇḍyās and Brahmacārīs etc. were the originators of the Caityawāsī system. The Bhaṭṭārkas and Jatīs had great influence on the Jaina community for about seven to eight hundred years. Besides their other contributions to the Jaina community, their services towards the establishment of the Śāstra Bhaṇḍārs were valuable and noteworthy. Though they used to travel throughout the country but for a sufficient time and specially in rainy season they used to live at fixed places and such places of their stay became the centres of the manuscript libraries. They were great scholars also. They wrote works themselves and placed their copies in the various temples. Even today the centres of these Jaina Monks are the big centres of Śāstra Bhaṇḍārs, namely Nāgaur, Āmer, Ajmer, Pātan, Jaisalmer, Ahmedābād, Bikaner, Jaipur, Kāranjā, Dūngarpur, Jainabidri. All the Grantha Bhaṇḍārs were established by these Bhaṭṭārkas. As for example the Śāstra Bhaṇḍār of Āmer was established by the Bhaṭṭārak Mahendra kīrti in the 17th Century. The Granth Bhaṇḍār of Ajmer was founded by the Bhaṭṭārak in 12th Century. The famous Granth Bhaṇḍārs of Nāgaur and Jaisalmer were established in Samvat 1572 (1515 A D) and in 12th Century respectively. They used to engage several scholars and copyists to copy out the works. On

(1) (a) तह्नि केवल चरित अमरछरेण, गायगदी विरयउ विद्वरेण ।

जो पढइ सुणइ भावइ लिहेइ, सो मासग मुहु अविरल लहेइ ॥

—Sudansana Carīyū by Naynandi

(b) पढे सुणी उपजे सुबुधि हवे, कल्याण सुम सुख धरण ।

मन हरसि मनोहर डम कहै, सकल सब भगल करण ॥

—Dharma Parīkṣā by Manohardās

religious days they pressed the masses to present such manuscripts to the temples and Granth Bhandārs. Most of the manuscripts which are available in the Libraries, were presented to the temples by the Śrāvakas on the advice of these monks.

(1) As for example a copy of Uttarapurāna of Puṣpadanta was presented to Muni Dharmacandra by Śrī Paharāja and Dhanaraj and his wife Pātamdey in Saṃvat 1577 (1520 A D.) after getting the manuscript written¹.

(2) In Saṃvat 1533 (1476 A.D) Dhanakumār Carita was copied for the sake of Muni Ratan Bhūsana and presented to him by Sāha and Dāsā at Nayanpur².

(3) In Saṃvat 1616 (1559 A.D) the manuscript of Pāṇḍava Purāna was presented to Mandalācārya Lalitakīrti at Āmer by Śrī Nemā in the Neminatha Jain temple³.

(4) The manuscript of Yaśodhara Carita was presented to Ācārya Śubha Candra who was the pupil of Bhattārak Candrakīrti by Sāh Nāthu in Saṃvat 1661 (1504 A.D.)⁴.

- (1) सवत् १५७७ वर्षे नागपुर वास्तव्ये साधु अर्हदास तद्भार्या अल्हामिरि तत्पुत्र साधु पहराज द्वितीय धनराज भार्या पाटमदे एतैरिदं शास्त्रं लिखाप्य मुनिश्रीधर्मचन्द्राय दत्त ।

--Uttarpurāna Ṭīka-Āmer Śāstra Bhandār

- (2) सवत् १५३३ वर्षे पौष सुदि ३ गुरौ श्रवणनक्षत्रे श्रीनयनपुरे सुरत्राण गयासुदीन राज्ये तच्छिष्य मुनि रत्नभूषण तन्निमित्ते खंडेलवालान्वये साह नाथू तद्भार्या नैगमिरि तयो पुत्रा पचायण भार्या पुसरो । साह तेजा भार्या तेजासिरि तत्पुत्र साह डूगर । साह गोल्हा भार्या गोल्हमिरि तयो पुत्री साह दासा तयो निजज्ञानावरगीय कर्मक्षयार्थमिदं धन्यकुमारचरित्रं स्वहस्तेन प्रदत्त ।

--Praśasti Sangraha Āmer Śāstra Bhandār-Jaipur

- (3) सवत् १६१६ वर्षे भाद्रपदमासे शुक्लपक्षे चतुर्दशीतिथौ बुधवासरे घनिष्ठानक्षत्रे आमेर महादुर्गे श्रीनेमिनाथजैनचत्वार्यालये श्री राजाधिराजभारामल्लराजप्रवर्तमाने साह नेमा इदं शास्त्रं पांडवपुराणनामान मंडलाचार्यश्रीललितकीर्तये घटार्पितं दशलक्षणव्रतोद्योतनार्थं ।

--Pāṇḍava Purāna--Āmer Śāstra Bhandār-Jaipur

- (4) सवत् १६६१ श्रावणमासे ... साह नाथू तेनेद यशोधरचरित्रं लिखाप्य मट्टारक श्री चन्द्रकीर्ति तस्य शिष्य आचार्यशुभचन्द्राय दत्तं कर्मक्षयनिमित्तं ।

--Yaśodhara Carita

(5) In the year 1634 Bāi Karmā presented Jai Kumār purāṇa to Brahma-kāmarāja in the city named Surat¹.

(6) Ādipurāṇa was presented to Bhaṭṭārak Surendra Kīrti by Dewān Balca-ndra Chābra in Samvat 1833 (1766 A.D.)²

(7) Pravacana Sāra was presented to Muni Dharma Candra in Samvat 1577 (1502 A.D.) at Nagaur³

(8) Bhāva Sangraha of Devasena was presented to Ācārya Lahtakīrti by Sah Malu in Samvat 1609 (1552 A.D.) at Śerpur⁴.

(9) In Samvat 1551 (1494 A.D.) Labdhisār was presented to Muni Laxmī Candra by sri Pāsa śah at Medpāt śripur Nagar⁵.

(10) In Samvat 1632 (1575 A.D.) Praśnottara Śrāvakācar of Sakalkīrti was copied by Pandit Ratna for Bhaṭṭārak Lalita Kīrti⁶.

Moreover whenever, they found any manuscript lying, unpreserved or in a bad condition, it was placed in the Śāstra Bhandār by these monks, Due to this system of collection we find today several manuscripts written outside the places where the Śāstra Bhandārs are situated Thus the institutions of Bhattārakas and Śrī Pūjyas were the best supporters in the establishment, safe preservation and enhancement of the Śāstra Bhandārs Their services in this respect will always be remembered

- (1) सवत् १६६१ वर्षे गुज्रदेशे श्री सूरतावदार श्रीवामपूज्यचैत्यालये हृदयजानीय
बाई करमा ब्रह्मश्रीकामराजाय जयकुमारपुराण दत्त ।

Jaikumār Purana

- (2) सवत् १८३३ वर्षे मटारक श्री १०८ श्री सुरेन्द्रकीर्तये दीवानश्रीबालचन्द्र
छावडागोत्रमन्दिष दशलक्षणव्रनोद्यापनार्थं इदं पुस्तकं घटापित ।

--Ādipurāṇa--Āmer Śāstra Bhandār-Jaipur

- (3) Āmer Bhandār Praśasti Sangrah Page 36

- (4) Rājasthān ke Śāstra Bhandār ki Grantha Suchi Vol III p 21

- (5) --do-- p 32

- (6) --do-- p 32

RULERS & ADMINISTRATORS

Rulers and Statesmen contributed equally to the establishment and preservation of the Jaina Grantha Bhandārs. The Rulers who were non-Jainas also saved these Bhandārs from destruction. The South India dynasties like Rāṣṭrakūṭas, Cālukyas, Pandyaś and Gangāś gave their best assistance to these Bhandārs and due to the support of these kings, there are still great centres of literature. Mahārājā Jaya Singh Sidha Rāy who was very fond of learning established a Royal Library by getting good many books written on the different subjects. He got several copies of Sidha Hema Vyākaraṇa prepared and presented them to the scholars and various Grantha Bhandārs. Kumārpāla established 21 Śāstra Bhandārs in every one of which he placed a copy of Kalpa Sūtra written in golden ink¹. He at his Guru Hemcandra's advice employed several hundred scribes to make copies of the scriptures and distributed them all over India. A number of manuscripts still exists. He himself used to visit the libraries and took much interest in them. Pethadadeva, the Minister of Māndavgarh also established seven Bhandārs.

Among the Administrators, ministers and Dewans of the various states who founded and gave support to the establishment of the Śāstra Bhandārs may be mentioned the names of Vastupāl, Tejapāl, Pethaḍa Sāh of Mandava, Bharata, Nanna, Nānū Godhā, Balcandra Chābrā, Amarcanda and others. Vastupāl and Tejapāl were interested in establishing the Śāstra Bhandārs. Vastupāl² who built one of the famous temples at Mount Abu, established a Bhandār also at a cost of 18 lakhs, which was later on destroyed by the Muslim invaders. Vastupāl wrote one manuscript with golden ink and six manuscripts on Palm leaves. Pethaḍa³ Sāh the minister of Māndavagrah was the follower of Ācārya Dharma Sūri and during the preach of his Guru whenever there comes name of Gautama, the minister presented one gold coin for the writing of the manuscripts. He established seven Śāstra Bhandārs including one at Abu at a cost of 36 thousand gold coins. He provided silken satchels and gold plates to protect leaves from thumb impression at the time of reading. Nānū Godhā⁴ who was the minister of Rājā Mānsingha requested Śrī Bhattāraka Gyaṅkīn to compose Yaśodhara Carita. Bal Candra⁵ Chabira and Amar Candra who

1 श्रीकुमारपालेन सप्तशतलेखकपाश्चात्फलस्य ३६ सहस्रभागमस्य सप्तप्रतयः. सौवर्णक्षिरा श्रीहेमाचार्यप्रणीतव्याकरण-चरितादिग्रन्थानामेकविंशति प्रतयो लेखिताः ।

—Upadeśa Tarangini p. 140

2 Bharṭiya Jaina Sramana Samskriti Ane Lakhan Kalā by Muni Punya Vihar. p. 83

3. Updeśa Tarangini page 134

4 Yaśodhar Carita preserved in Āmer Śāstra Bhandār, Jaipur

5 Vira Vāni vol. I

were the Dewāns of the Rulers of Jaipur State, got written several manuscripts and distributed to the various Śāstra Bhandārs of Jaipur City. They also constructed Jain temples in Jaipur City and established Śāstra Bhandārs in them.

Bharat¹ and Nanna, the ministers of Raṣtrakūṭa dynasty in Mānyakheṭa requested the famous poet Puspadanta to compose Mahāpurāṇa in Apabhraṃśa language in 9th Century and patronised the poet. The minister also got many copies of the Mahāpurāṇa and distributed them in various parts of India.

Mohan Dāsa who was the Dewān of Mahārājā Sawai Jai Singh (1678 to 1724) constructed a very big temple in Āmer and established a Grantha Bhanāār in it.²

Dewān Ramcandra Chābrā (1784), Rao Kripārām Pāndyā (1782 to 1790) and several other Dewāns of Āmer and Jaipur gave their full support for the establishment of Granth Bhandārs and copying out the manuscripts for distribution.

Ś R Ā V A K A S

The Śrāvakas played a prominent part in the preservation of these Bhandārs. They enhanced the number of manuscripts by their presentation to Śāstra Bhandārs. On every religious day they used to offer some book. They used to request the scholars and monks to compose the new works and when the new works were completed they got several copies written and presented one copy to each Śāstra Bhandār. They gave support to the scholars. Caudharī Devarāj, Nemicanda Śrīdhar, Sādhu Bhullan, Todarmal, Harsa Sāha, Hemrāj were among the thousands of Śrāvakas who requested the scholars and got prepared the manuscripts. The most important and valuable contribution of these Śrāvakas was that they always wanted the books in the common and national language and also requested the authors either to translate the original works into common language or to compose the new one so that they could easily be able to read these works themselves. Moreover there were several merchants and bankers who got written several copies of these manuscripts and distributed them to the various manuscript libraries for the sake of reading. After the down fall of the institution of Bhaṭṭārakas, they saved the Śāstra Bhandārs from disintegration. They took the management in their own hands and in the time of muslim attacks they concealed them in the basements of the temples. In the later period of 17th to 19th Century, there had been many Hindi Scholars in Rājasthān and Gujrāt who not only composed the works but also shared equally in

1. Uttara Purāṇa of Puspadanta.

2. Vīravāni, Jaipur. Vol. I.

writing down the manuscripts and supplied them to various places. They were so enthusiastic that as soon as the learned scholar Pandit Toḍar Mal of Jaipur (18th Century) translated the voluminous Prakṛit work of Gommatasār into Hindi prose, the manuscript copies of this work were got written down and supplied to important Bhandārs of not only of Upper India but of South India also. In the later period they formed an institution where only copying out of manuscripts was done. These institutions existed in most of the important literary centres such as Āmer, Sāṅgāner, Cāksu Toḍāraisingh, Nāgaur, Jaisalmer, Ḍungarpur, Sāgwāra, Sāmbhar etc. Such an institution was closed only 40 years ago in the Jaipur City after the system of printing came fully in vogue.

Some of the names of the Śrāvakas out of the thousands are given here under:—

(1) Dharnā Sāh under the preachings of Jina Bhadrā Sūri presented some manuscripts written on palm leaves to the Bhandār of Jaisalmer.¹

(2) Sahajapāl who lived in Ahmedābād wrote himself hundred manuscripts for presentation to the Grantha Bhandārs.²

(3) Devasunder and Somasunder of Tapāgacha undertook the restoration of Bhandārs at Pātan and Khambāt.

Raidhu, the famous Apabhraṃśa poet wrote more than twenty books in Apabhraṃśa language and every one of them was composed on the initiative of the Śrāvakas. The poet also presented his works to the Śrāvakas after giving their full description. In his *Dhankumāra*³ Carita he gives full story of Nattala Sāh who requested him to compose the work. Nattala Sāh was famous throughout India and

१. सवन १४८७ वर्षे श्रीखरनरगच्छे श्रीजिनराजमूर्तिपट्टालकार श्रीगच्छनायक श्रीजिनमद्र
सूत्रिगुरुणामुपदेशेन पुस्तकमनिलिखित, गोषित च । लिखापित शाह धरणाकेन
मुत्ताट्या सहितेन ।

२ श्रीमदहम्मदावादवास्तव्य संघनायक । सहजपालनामाऽऽसीत्, पुण्यप्राग्भारमासुर ॥१५॥
ज्ञानावरणकर्मोत्थध्वान्तध्वमविधित्सया । गुरुणामुपदेशेन, समघपत्तिरादरात् ॥२३॥
पदमाईप्रियापुत्रविमलदाससयुत । अलेखयत् स्वय वृत्तेरमुष्याः शतशः प्रतीन् ॥२४॥

Praśasti of Kalpa Kirmāwalr

३. A Descriptive Catalogue of Manuscripts in the Jain Bhandārs of Pātan P. 40

४. Praśasti Sangrah of Āmer Sāstra Bhandār, Jaipur. P. 105.

had his business in all the provinces at that time. He also requested Kavi Śrīdhara to compose *Parswanātha Carita* in the year 1189 A.D.

Mānnika Rāja wrote his *Nāga Kumāra Carita* at the request of Toḍar Mal who was famous in his time as *Vastupāl* was famous in 12th Century in Gujrāt.¹

Yaśah Kīrti composed the *Pāṇḍava Purāna* in *Apabhraṃsa* language and presented his work to Kśēmrāja the son of Vilha.²

Jinadatta Carita, a Hindi work of 12th Century was composed by Rajasing on the request of the Śrāvakas.³

Ḍūngara kī Bāvanī was constructed by the poet Padam Nābha on the request of Ḍungara in 15th Century.⁴

Caubīsī Gīta was composed by Delha on the request of some Śrāvaks in the 14th Century.⁵

Jambū Swāmi Carita was composed by Śrī Nāthurām on the request of Kīśan Dev son of Mool Cānda.⁶

Jain ladies also took great interest in getting the manuscripts written by the scholars and copyists. Poet Śhridhar, wrote his *Bhaviśyadatta Carita* on the request of Rūpanī wife of Nārayan.⁷

TEMPLES

Except a few, all the Grantha Bhandārs are situated in the Jain temples and Upāsārās. This shows that in the past these temples remained the centres of learning. The Bhattārkas, Jatis and Pāṇḍyās, and also some of the scholars used to live in the temple and worked there. They also imparted the religious and other

1. *Prasasti Sangraha* of Āmer Śāstra Bhandāra, Jaipur. P. 113

2. *Ibid*. P. 122

3. Manuscript preserved in Śāstra Bhandāra, Jain Temple Patodi, Jaipur

4. *Śāstra Bhandār Tholiyā* Jain Temple Jaipur

5. *Rajasthan ke Śāstra Bhandāron kī Sucī*, Part II. P. 379

6. —do— Part III. page 211

7. *Prasasti Sangraha* of Āmer Śāstra Bhandār, Jaipur. P. 153.

kinds of education to the students at their residence. Students were not taught only religious books but other subjects also such as Grammar, Āyurveda, Jyotiṣa and Mathematics etc.

We find a Jaina temple even where there are only a few families and in every temple there is a Grantha Bhandār attached to it having a small or large number of manuscripts. This shows that not only in the past but even today the temples are the centres of intellectual activities. This condition is specially applicable to the Jaina temples of Rājasthān. The Grantha Bhandārs of Nāgaur, Jaisalmer, Bikaner, Alwar, Bharatpur, Jaipur Ajmer, Tonk, Udaipur, Dūngarpur, Koṭa, Būndi, Kāmā, Deeg etc. are situated in temples only

MATERIAL USED FOR MANUSCRIPTS

Manuscripts which are housed in the Grantha Bhandārs are of various kinds. In the VRIHAD KALPA SŪTRA five kinds of books are described.—

गन्डीपुस्तक, कच्छपीपुस्तक, मुष्टिपुस्तक, मम्पुटफलक,
छेदपाटीपुस्तकश्चेति पुस्तकाः ।

These five kinds of books are mainly those which are written on palm leaves. Now we shall consider the various kinds of material on which manuscripts were written. Some of them which are found frequent in the Grantha Bhandārs are as follows :—

Manuscripts written on Palm Leaves

Manuscripts written on Bhojpatra

Manuscripts written on Cloth

Manuscripts written on Paper

Manuscripts written on Paper

Manuscripts written on Copper Plates

MANUSCRIPTS ON PALM LEAVES

When the system of reducing the sacred texts into writing was adopted, palm leaves were used for writing. Before 13th Century, the paper industry was neither developed adequately nor was it considered proper to write the manuscripts on paper. The oldest dated manuscript found in one of the Grantha Bhandārs of Jaisalmer is of 11th Century and is written on palm leaves. This is a manuscript of OGHA NIRYUKTI VRITTI of Śaṁvat 1117 i.e. 1060 A.D. There is a description

found in the KUMĀRPĀL PRABANDH that once the King Kumārpāl went to visit the library. Seeing that the books were being written on paper he enquired the reasons for this and he was told that due to the shortage of palm leaves the papers were used.¹

The manuscripts written on palm leaves are frequently available in the Bhandārs of South India in a good number and in the Bhandārs of Paṭṭan, Cambay, Dhalaka, Karnāvātī, Vijapur, Candawātī, Jaisalmer, and Prahladanpur. The palm leaves manuscripts are also of various kinds such as written in ordinary ink, and in golden ink and illustrated one.

All the palm leaves manuscripts have either one hole in the middle or with two holes on the left and the right in case of long manuscripts. The manuscripts are generally placed between two wooden plates

MANUSCRIPTS WRITTEN ON CLOTH

Cloth was a material used by Jaina Scholars for the manuscripts and specially the Citra Patās, Yantra Patās, small Stotrās (prayers) and other such material used to be written on cloth. The earliest manuscript written on cloth and found in Jaina Śāstra Bhandār of Paṭṭan is of 1361 A.D. This manuscript consists of 92 leaves measuring 25"x5". The manuscript is well preserved and the letters are very clear. The other manuscript is of 1396 A.D. and is Sangrahaṇī Tīppankam preserved in the same Bhandār. There is another manuscript Pratisthā Pāṭha in the Grantha Bhandār of Pārswanātha Jaina Temple of Jaipur. This manuscript was written in the 17th Century. Some manuscripts are illustrated with coloured pictures which represent the Tīrthaṅkars. There is a painting on cloth in a Grantha Bhandār Pāṭodī Jain temple, Jaipur in which the idea how the Rājpūta Rulers became dependent on the British, is shown. The maps of three worlds, Jambu Dwīpa, Videha Kṣetra, Adhai Dwīpa and other places according to the Jaina Geography are available in abundance in the Grantha Bhandārs.

MANUSCRIPTS ON PAPER

In most of the Grantha Bhandārs in Northern India, manuscripts are generally found written on paper. But there is no such manuscript written before

१. एकदा प्रातर्गुरुन् सर्वसाधूश्च वन्दित्वा लेखकशालावलोकनाय गतः । लेखकाः कागदपत्राणि लिखन्तो दृष्टाः । ततःगुरुपादार्चं पृच्छा । गुरुमिच्छे श्रीबौलुक्यदेव ! सम्प्रति श्रीताडपत्राणां वृष्टिरस्ति ज्ञानकोशे. अतः कागदपत्रेषु ग्रन्थलेखनमिति ।

13th Century. Manuscript written in 13th Century are good in number in some Bhandārs of Rājasthān as well as of Gujrāt. This shows that in 13th Century the paper industry was much developed. The paper was manufactured in various places of India and was widely manufactured in Rājputānā also. The paper Industry was carried out at some places, such as Sāngāner, and Bīkāner. The manuscripts which are in the several Grantha Bhandārs of Jaipur are written on paper which was prepared in Sāngāner which is 8 miles from Jaipur City.

The manuscripts written on paper are of several size and also of various kinds. The leaves are numbered only on one side. The corners of left and right of the several manuscripts are decorated with the various kinds of paintings in red and blue. Paper manuscripts are found written in golden and silver ink. They are also illustrated. Such manuscripts are found generally in Svetāmbar Grantha Bhandārs. There is manuscript of Kalpasūtra written in golden ink and richly illustrated which might cost about a lakh.

Manuscripts written on wooden plates and copper plates are few in number. But all the Yantras which are in the Jaina temples are written on copper plates.

There is a large Yantra Literature in Jaina temples. All the Yantras are either on copper or bronze plates. Except these, there are silver and gold plates on which also Yantras and Mantras are written and are placed in temples.

पट्टिकातोऽ लिखन्वेमा सर्वदेवाभिधां गणि ।

आत्मकमंजयायाय, परोपकृतिहेतवे

—Commentary of Uttarādhyayana by
Nemi Candra (12th Century)

There is a Kāstha Pattikā in Jaisalmer Bhandār which is also illustrated.

The copyists of the manuscripts used to write with special pens which were prepared by the experts. Different kinds of pens were used in writing the manuscripts on palm leaves, paper or cloth. In Sanskrit we shall see the various types of pen described in the following lines:-

ब्राह्मणी श्वेतवर्णा च, रक्तवर्णा च क्षत्रिणी । वैश्यकी पीतवर्णा च, असुरी श्यामलेखिनी ॥१॥

श्वेते सुखं विजानीयात्, रक्ते दरिद्रता भवेत् । पीते च पुष्कला लक्ष्मीः, असुरीक्षयकारिणी ॥२॥

चिताग्रे हरते पुत्रमघोमुखी हरते धनम् । वामे च हरते विद्या, दक्षिणा लेखिनी लिखेत् ॥३॥

अग्रमन्थिहरेदायुर्मध्यमन्थिहरेद्धनम् । पृष्ठमन्थिहरेत्, सर्वं निर्ग्रन्थिलेखिनी लिखेत् ॥४॥

नवागुलमिना श्रेष्ठः, अष्टौ वा यदि बाधिका । लेखिनी लेखयेन्नित्यं, वनधान्यसमागमः ॥५॥

KINDS OF INK USED

The ink used in writing the manuscripts was also of various kinds. There are six kinds and their method of preparation was also different. Three kinds of ink used for writing on palm leaves are as follow —

1st kind

महवर्-भृङ्ग त्रिफला, काभीम लोहमेव नीली च ।
समकज्जल बोलयुता, भवति मयी ताडपत्राणाम् ॥

2nd and 3rd kind

कज्जल पा (पा) इग बोल, भूमिलया पारदस लेम च ।
उमिगजलेग विघसिया, वडिया काऊग कुटिटज्जा ॥१॥
तत्तज्जलेग व पुण्णा, घोलिज्जती दढ मसी होइ ।
तेग विलिहिया पत्ता, वच्चह रयणोइ दिवसु व्व ॥२॥
कोरडए चि सरावे, भ्र गुलिम्मा कोरडम्मि कज्जलए ।
गद्दह सरावलगा, जाव चिय चि [क्क] गं मुग्गड ॥३॥
पिच्चुमदगु दनेस खायरगु दं व बीयजलमिस्स ।
भिज्जवि तोएग दढ, महह जा त जल मुसइ ॥४॥

4th kind

Means of preparation for writing on the paper or cloth —

निर्यामात् पिच्चुमन्दजाद् द्विगुगितो बालस्तत कज्जल,
मजान् निलतैलतो हृतवहे तीव्रातप मदितम् ।
पात्रे शून्वमये तथा जल (?) जलैर्लाक्षारमैर्भावित
मद्भल्लातक-भृगराजरसयुक् सम्यग् रसोज्ज्वल मयी ॥१॥

5th and 6th kind

मप्यर्धे क्षिप सद्गुन्द, गुन्दार्धे बोलमेव च ।
लाशा बीयारसेनोच्चैर्मदयेत् ताम्रभात्रने ॥१॥
बोलस्य द्विगुणं गुन्दो, गुन्दस्य द्विगुणा मर्षा ।
मर्दयेद् यामयुग्म तु, मयी वज्रममा भवेत् ॥१॥

There were also some rigid principles of writing the manuscripts and the writer had to follow them. How long the letters should be and of which size, where the letters should be curved and where they are required to be written in straight way:-

अक्षराणि समशीर्षाणि, वतुलानि घनानि च ।
 परस्परमलग्नानि, यो लिखेत् स हि लेखकः ॥
 समानि समशीर्षाणि, वतुलानि घनानि च ।
 मात्रासु प्रतिबद्धानि, यो जानाति स लेखकः ॥
 शीर्षोपेतान् सुसंपूर्णान् शुभश्चेत् रिगतान् समान् ।
 अक्षरान् वै लिखेद् यस्तु, लेखकः स वरः स्मृतः ॥

QUALIFICATION OF COPYISTS

Every layman was not allowed to write or copy out the manuscripts. The writer should have been familiar with the Alphabets of every state and an expert in all the languages. He should be genius, good in talking, sensible, and having control over his INDRIYAS,

सर्वदेशाक्षरामज्ञ सर्वभाषाविशारदः ।
 लेखकः कथितो राज्ञः सर्वाधिकरणेषु वै ॥१॥
 मेधावी, वाक्पटुर्धर्मो, लघुहस्तो जितेन्द्रियः,
 परशास्त्रपरिज्ञाता, एष लेखकः उच्यते ॥२॥

The writer should possess the various instruments of writing. These have been described in the following stanza:-

कुपी १ कज्जल २ देश ३ कम्बलमहो ४ मध्येष शुभ्र कुश ५,
 काबी ६, कल्म ७, कृपाणिका ८, कतरणी ९, काष्ठ १० तथा कागलम् ११ ।
 कोकी १२, कोटरि १३, कल्मदान १४, क्रमणो १५, कट्टि १६ स्तथा काकरो १७,
 एते रम्यकाक्षरैश्च सहितः शास्त्रं च नित्यं लिखेत् ॥१॥

HANDLING THE MANUSCRIPTS

In the end of the manuscripts, the writer writes some advice for the readers. He requests the readers to handle the manuscript properly as with great difficulty the manuscript was written. They also used to write that they have done only true copy

of the manuscript from other manuscript without changing any word and if there is any mistake, they should not be blamed for the same.

अदृष्टदोषान्मतिविभ्रमाद्वा, यदर्थहीनं लिखितं मयाऽत्र ।

तत् सत्संमार्गैः परिशोधनीयं, कोपं न कुर्यात् खलु लेखकस्य ॥

यादृशं पुस्तकं दृष्ट्वा, तादृशं लिखितं मया, यदि शुद्धमशुद्धं वा मम दोषो न दीयते ॥

अनपृष्टिकटिघीवा, बद्धदृष्टिरघोमुखम् । कण्ठेन लिखितं शास्त्रं, यत्नेन परिपालयेत् ॥

बद्धमुष्टिकटिघीवा, मददृष्टिरघोमुखम् । कण्ठेन लिखितं शास्त्रं, यत्नेन परिपालयेत् ॥

लघु दीर्घं पदहीनं बज्रगुहीनं लघुगुहं, अजराणपराहं भूढपराहं पठत हुई ते सुधकरी भणज्यो ॥

MANAGEMENT OF THE GRANTHA BHANDĀRS

Granthas enjoy the same respect as Gods and they are respected as next to Tirthankaras in the Jaina religion because what is written in the texts, originally came out from the mouth of the Tirthankaras as such the Grantha Bhandārs are held in great esteem. Every one going to a temple has to visit the Grantha Bhandār also and to read some lines of a manuscript. Thus the Grantha Bhandārs have an important place in the society. The management of the Grantha Bhandārs is entrusted to such persons who are either the scholars or possess some knowledge about the manuscripts.

In ancient time, the management of the Śāstra Bhandārs was under the guidance of the monks and Sādhus. From 13th Century Bhaṭṭārakas became influential and the Śāstra Bhandārs came under their control. In the beginning they were the great scholars so they themselves managed the Śāstra Bhandārs very efficiently. They had with them several persons who used to be experts in writing and copying out the old manuscripts. Wherever they used to go, they used to keep with them a number of manuscripts. They exercised great vigilance over manuscripts. Whenever it was found that particular leaves of the manuscript were damaged, then immediately new leaves were substituted for the damaged ones. Veshthans, wooden plates were also often replaced. Some time they used to sell the manuscript to the Śrāvakas for placing them in other Śāstra Bhandārs. In short we can say that the Bhaṭṭārakas and their pupils had full control over the management of the Śāstra Bhandārs.

But after the down fall of this institution the management of the Bhandārs came into hands of the House holders. Some of the Śrāvakas were great scholars in their time. There was remarkable progress in the number of manuscripts. But some time after the management vested into the hands of illiterates and persons of backward ideas, neither the Jainas used the manuscripts nor they allowed persons of other religion to do so. Some times the manuscripts remained in locked for years and were reduced to ashes.

Generally every Bhandār whether it is a big or small is managed or run on the lines of a library. Every manuscript is entered in a register which is called Granth Sūci or catalogue of the manuscripts in which names of the manuscripts, authors and their language are quoted. The number of the register is also pasted on the Vesthanas of the manuscripts so that there may be no inconvenience in taking out the manuscripts from the Bhandārs. Previously when there was no Almirāh system, all the manuscripts were either placed in cloth bags or in wooden boxes. At present also the same system of cataloguing exists. I have seen several Grantha Bhandārs where full account was maintained of Granthas i.e. how many have been issued to the Śrāvakas for reading and how many were returned by them and how many were kept in the Śāstra Bhandārs. This account was maintained daily. Full name and address of the readers were written and receipt signatures taken in Bahis. There was a rule according to which a complete manuscript was not given to the readers but either half of it or a smaller part was issued. There were two advantages in this system. The first was that more than one person could read the manuscript and the second was that the book could not be completely lost.

Every year either on the day of Śruta Pancamī¹ or in the month of Bhādrapad all the manuscripts are taken out from the room and kept in the sun shine for some time so that there may be no danger to the manuscripts from worms and dampness.

In order to create some interest among the persons, the management some time arranges exhibitions in the temples on the religious days or at Śruta Pancamī. These functions are attended by the members of the community. On these occasions they show the importance of the manuscripts.

There used to be a section in every important library where the work of writing down or copying out the new manuscripts was done. From these places outsiders also got the manuscripts written for them. These copyists were like printing presses and they used to earn their livelihood by writing the manuscripts. Pen-holders, ink and other material of writing were either supplied by the temple or they used to manage for themselves.

In these libraries daily sermons are held. A scholar reads a religious work and others listen to him. This system of Śāstra Sabhā is still in vogue at several places. The Śāstra Sabhā of Jaipur and Agra ever remained famous. In these conferences the importance of the writing down of the manuscripts is also imparted to the listeners. In the noon speeches are held. In Agra at the time of Banārsi Dāsa

1 It comes always on the 5th day of bright Jestha month

(17th Century) there was a very good association, where the learned and old persons used to come and discuss with each other the principles of religion and other subjects. These persons used to request scholars to write new works of their choice in order to quench their thirst of learning.

Upto the 19th Century the management of the Grantha Bhandārs remained good, and great care was taken to save the manuscripts from destruction. But during the last one century due to the printing presses the care for manuscripts was less and less. When the readers could get printed books of the same author, they began to forget to read the manuscripts and as such the attention towards the safety of the manuscripts fall down. During the last 50 years the management of the Grantha Bhandārs turned from bad to worse and as such the condition of the Grantha Bhandārs at present is not good in the villages and towns.

HOW THE MANUSCRIPTS ARE PRESERVED

Manuscripts are handled with great care in the Śāstra Bhandārs by the management. There is a scientific process through which a manuscript is to be passed before it is placed in the Śāstra Bhandārs. Apart from the process there are strict instructions written at the end of the manuscript, that the manuscript was written with great difficulty so it should be preserved with great care.¹ The manuscripts are rarely given to every one because it is stated that these books when passed on into other hands are seldom returned

लेखिनी पुस्तक रामा परहस्ते गता गता ।
कदाचित् पुनरायाना तप्त मण्डा च चुम्बिता ॥

WOODEN BOARDS

Every manuscript is placed between two wooden boards of the size of the manuscript. These boards are prepared specially for them. There may be one or two holes in the Boards. One hole is made in the centre while two holes are on both the sides of the boards so that the string in which the manuscript is strung may also pass on and the manuscript may be tightened. Wooden boards are used specially for palm leaves manuscripts but when manuscripts written on papers came into use, paper boards began to be used as they were cheaper and also available easily in the market. Cloth was used to be wrapped on these boards. Most of the manuscripts were written on paper are under the card boards

१ कष्टेन लिखितं शास्त्र यत्नेन परिपालयेत् ।

STRING TOGETHER

As already said that palm leaves manuscripts have either one hole in the centre or two holes on both the corners. In these holes silken or cotton string used to be passed on. This string used to serve a good help to the readers while reading the manuscripts. Moreover due to this string the leaves of the manuscript are not loose and remained tight. Due to this string, i. e. Granthi, the manuscript began to be called Granthas and store houses of these manuscripts as GRANTHA BHANḌĀRS. But the manuscripts written on paper are not strung together though the manuscripts written in 13th to 16th Century have some space left in the Centre and possess some sign-bit these manuscripts do not contain holes.

VEṢṬANA

After the manuscripts are strung together they are placed in Veṣṭana which are made of cloth. The piece of cloth of the same length and breadth which used for wrapping the manuscripts is called Veṣṭana. Generally one manuscript is kept in one Veṣṭana. The Veṣṭanas are prepared locally.

BOXES

These Veṣṭanas and Vastās were placed in the wooden boxes so that they might remain safe, and rain wind or worms may not harm the manuscript.

UNDERGROUND ROOMS

At the times of invasion the manuscripts were placed in the underground rooms of the temples. In most of the temples such rooms called Bahrās, are found. Due to these underground rooms numberless manuscripts had been saved, but in some cases manuscripts once placed were never brought out again. The Bhaṇḍārs of Nāgaur, Āmer, Ajmer, Bharatpur, Kāmā, Bayānā, Baswā and Dausā were previously in the underground rooms of the temples and could be saved only because they were underground. These were constructed in such a way that from outward when they were closed by placing a stone slab on the door of the room it appeared as if there was no room. The gates of these underground rooms used to be very small but inner portion of these used to be quite large.

CHAPTER II

GRANTHA BHANDARS IN INDIA

Early in the 8th Century Muslim invasion began and in 712 A. D. Muhammad-bin-Qāsim attacked Sindh and after defeating Dāhir, the king of Sindh, he carried on mass massacres. In the beginning temples were wantonly disecrated. The temple of the Sun at Multān was ravaged and its treasures were taken away by Muhammad-bin-Qāsim¹. After this Muhammad Ghaznī destroyed and plundered many temples that fell in the way of the Ghaznavide army. He destroyed all the property of the temples ruthlessly, broke the idols, damaged the artistic beauty of the temples and burnt the literary collections preserved in them. There was no safety at all and all round there was bloodshed, forced conversion to Muslim religion and burning of the manuscripts and other literary and artistic treasures.

MANUSCRIPT LIBRARIES DESTROYED BY MUSLIM INVASION.

According to the Muslims the Qurān contains the whole truth and it is the only book which should exist. If books written in various languages are in accordance with the Qurān, there is no necessity that they should survive because the Qurān embodies their contents and if they are against the Qurān they deserve to be destroyed. These were the views of the Khalifās and the General of Khalifā Umer who conquered Alexandria in Egypt in 640 A. D. destroyed the famous Library thereafter having obtained ordered from Khalifā. There was a big collection of books in that library written in various languages but they were all burnt down.²

In India also the Muslim Invaders destroyed numerous temples along with the books which were collected in them. Mahmūda Ghaznī alone looted scores of temples and destroyed whatever was found in them. He conquered whole of Upper India and destroyed the religious, cultural and literary works ruthlessly. Thus old and valuable literary wealth of the Jainas was destroyed by the Muslim invaders.

WHY GRANTHA BHANDĀRS IN OUT OF WAY PLACES.

Due to this dangerous insecurity, system of establishing the Grantha Bhandārs in out of way places was adopted so that there might be less danger of attack. The famous Jaina Bhandār of Jaisalmer was established only with the idea that in such a desert there were less chances of the attacks. Moreover in the temples underground rooms were constructed and at the time of attack all the manuscripts and other materials of artistic beauty used to be concealed in them. We find such rooms in most of the temples. In the temple of Sāngāner, Āmer, Nāgaur,

1 History of Muslim Rule by Iśwari Prasād p. 37

2 History of India by Eliah page 415-16

But still the number of the Grantha Bhaṇḍārs which had been saved from destruction is quite large. Most of them have not been seen so far by the scholars and therefore the work of their cataloguing is to be completed. In this respect the Bhaṇḍārs of Punjab, Uttar Pradesh, Bihar, Madras, Hyderabad and Madhya Pradesh are still lying unseen by the scholars.

SVRVEY OF GRANTHA BHANḌĀRS BY THE WESTERN SCHOLARS

In the year 1860 the Government of India gave their attention to the ancient Grantha Bhaṇḍārs situated throughout India. The research work of the Bhaṇḍārs and their cataloguing was begun and the Grantha Bhaṇḍārs of Pāṭan, Khambāt, Ahmedābād, Jaisalmer, Kāranjā etc. were seen by the great scholars such as Dr. Buhler, Peterson, Bhaṇḍārkar etc. The reports submitted by them covers the following period of their research.

WESTERN SCHOLARS

- (i) Dr. Bhuler's¹ report Part 1st covers the manuscript seen during the year 1870-71 and known as collection of 1870-71

-do-	2nd	-do-	1871-72
-do-	3rd	-do-	1872-73
-do-	4th	-do-	1873-74
-do-	5th	-do-	1874-75
-do-	6th	-do-	1875-76
-do-	7th	-do-	1877-78
-do-	8th	-do-	1879-1880.

- (ii) Dr. Peterson also thoroughly examined the Bhaṇḍārs' and published his report in six volumes covering the period of research of the manuscript as follows :—

1. The list of manuscripts in all these collections have been published in a catalogue of collections at Bombay Government Central Press. 1880.

u164

Mozamābād, Ajmer, Jaisalmer, Fatehpur, Doonī, Mālpurā and several of others, there are still under ground rooms which are used for placing not only the manuscripts but the statues also. There was a big Bhandār in Āmer which was in the underground room and was brought in the upper room of the temple only 30 years ago. The whole portion of the famous Bhandār of Jaisalmer was preserved underground. The valuable manuscripts written on palm leaves and paper were safely preserved in such places. There is still a belief among the people that a bigger Bhandāra still exists in the underground rooms at Jaisalmer. In some of the temples manuscripts are preserved in the upper portion of the temple and at the time of invasion they are placed in the underground rooms and the small gate of this repository is to be closed with plaster.

The system of placing the manuscripts in out of the way places also helped those who were desirous of quiet study and contemplation. As there was perfect peace and calmness and no chance of disturbances there, this system was adopted not only by the Jains but also by the Budhās and Aṅgā, Ellora and Bāgha are the instances of such places

ESTABLISHMENT OF THE GRANTHA BHANDĀRS

The Grantha Bhandārs were established through out India from North to South and East to West. There remained no city or town or even big village in which the Grantha Bhandārs were not established, but due to the continuous attacks of the foreigners in the North and religious ill feelings in South between Jains and Brāhmins several Grantha Bhandārs were destroyed and reduced to ashes and rest of the Bhandārs were shifted to big towns and cities. Out of the Bhandārs founded by Kumārpāla and Vestupāla and other Jaina Ministers, at present none exists, This is accounted for by the fact that Kumārpāla's¹ successor Ajaipāla was very hostile to Jains and Jainism and he tried his best to destroy the Jaina literature. Moreover when the manuscripts were placed in the underground portion of the temples at the time of invasion or war, the manuscripts used to be kept there for a long time and as such thousands of the manuscripts were reduced to ashes due to oblivion. Some of the Grantha Bhandārs were automatically finished for ever as the management neglected to take precaution for their preservation. The whole of the Māroṭha Bhandār (Rājasthān) decayed and became ashes due to the management².

1 Descriptive catalogue of manuscripts in the Jaina Bhandār at Pāṭan. p 33

2 Old manuscript list of Māroṭha Bhandār preserved at Mahāvīra Bhawan, Jaipur.

The 1st report covers the period of the year 1882-83

2nd	-do-	-do-	1883-84
3rd	-do-	-do-	1884-86
4th	-do-	-do-	1886-92
5th	-do-	-do-	1892-95
6th	-do-	-do-	1895-98

SURVEY WORK DONE BY INDIAN SCHOLARS:-

Among the Indian Scholars Dr. R. G. Bhandārkar made an extensive tour in search of Sanskrit manuscripts. His reports were also published in six parts covering the period from the year 1879 to 1891 as follows:--

No. 1 covers the manuscripts found in the year 1879-80

2	-do-	-do-	1880-82
3	-do-	do	1882-83
4	-do-	do	1883-84
5	-do-	do	1884-87
6	-do-	-do-	1887-91

Raibahādur Hiralal,¹ after seeing the Bhandār of Madhya Pradesh and Berār published a report in which manuscripts of the Jaina Bhandārs of Kāranjā and others are mentioned.

Dr H. D. Velankar also published Jinarātnakośa, an alphabetical Register of Jaina works and Authors Vol. I under Bhandārkar Oriental Research Institute, Poona This catalogue was published in the year 1944.

Dr Banarsidas² and Kunte also visited the Jaina Bhandārs of Punjab and prepared the catalogue of the manuscripts of these Bhandārs. This was published by Royal University Library Lahore in 1939.

1. Catalogue of Sanskrit & Prakrit manuscripts in Central Province and Berar by Raibāhādur Hiralal B. A.

2. Catalogue of manuscripts in the Punjab Jaina Bhandārs by Banarsidas Jain, published by Punjab University Library Lahore in 1939.

Thus in the past several attempts were made to investigate these Bhandārs and their catalogues have also been published. But as a matter of fact all the Bhandārs situated throughout India are too numerous to be examined by a small band of scholars. A list of the Jaina Grantha Bhandārs situated in the main cities of India other than those of Rājasthān is given in Appendix. I

But the Jaina Bhandārs of Rājasthān where their number is quite large have not yet been surveyed by any scholar. No other province of India contains as many Bhandārs as Rājasthān does. They have survived because they were under the protection of Rajput rulers and their territories were rarely invaded by the Muslims. Even when invasion took place the resistance was very stiff and the invaders did not generally succeed in committing acts of destruction. In the following pages the first attempt has been made in this direction to survey the Grantha Bhandārs of Rājasthān.

IMPORTANT BHANDĀRS OF INDIA

A short description of some of the important Bhandārs which possess valuable collections of manuscripts is as follows -

(1) ŚĀSTRA BHANDĀRS OF DELHI

Since its foundation Delhi remained capital of India. In the manuscripts written in the 14th and 15th Century, the city is called Yoginīpur and in this respect the manuscript of *Pañcāsti Kāya*¹ is the first manuscript in which Delhi had been named as 'Yoginīpur'. It was copied in Delhi in Samvat 1329 i.e. 1272 A.D when Gayāsuddin Balbana was the emperor of India.

In spite of constant changes in the kingdoms, Delhi remained the centre of learning and literature. In most of the Grantha Bhandārs of Rājasthān, there are some manuscripts which were copied at Delhi and placed in these Bhandārs. Most of the books of Apabhraṃśa were first copied in Delhi and then sent to other Bhandārs of India. The Jains not only dominated in the Hindu period but in the Muslim rule also the city remained the centre of Jaina activity. In the time of Anāṅgpal Naṭṭal Sāh was his minister. On his request Śrīdhara² composed *Parśwanātha Carita* in Apabhraṃśa language in samvat 1189 (1132 A.D).

1 Rājasthān ke Jain Śāstra Bhandāron ki Sūci. Part II.

2 Praśasti Śaṅgrah of Āmer Śāstra Bhandār, Jaipur p 129

Thakkar Pheru was the royal treasurer of Allāuddīn Khiljī. He was an expert in the test of jewellery and coins. He composed *Yugapradhāna Caupai* in saṃwat 1347 (1290 A.D.) and *Ratna Parīkṣā, Dravya Dhātūtpatti, Vāstusār Prakaraṇa* and *Joiśasār* in Saṃwat 1372 (1315 A.D.). In Saṃwat 1500 (1443 A.D.) Yaśah Kīrti completed his *Harivṃśa Purāṇa* in Delhi, On the request of Sāhu Divara in the time of Jalāl Khān. In this way there were several authors who wrote and copied works in Delhi. The illustrated manuscript of *Ādipurāṇ* which is at present in the Śāstra Bhandār of Jaina Terāpanthī Temple, Jaipur was copied in Delhi. In the 17th Century Bhagwatī Dāss was a great Hindi scholar who wrote more than 50 Hindi works in Delhi which have been recently discovered in Bhaṭṭarkīya Grantha Bhandār, Ajmer.

At present there are 8 manuscript libraries in the City. But out of these, the collection in the New Mandir Dharampurā is very large. The total number of the manuscripts collected in the temple is about two thousand. Most of the manuscripts are of the 16th to 19th century. The other manuscript libraries are in the Jain temple of Seṭha Kucā and in Jain Pancayatī Mandir. In these Bhandārs the rare manuscripts of Saṃskṛit, Prakrit, Apabhraṃśā and Hindi are in quite a good number. A very old work of Hindi i.e. *Prādyumnā Carita*² of V. S. 1411 (1354 A.D.) composed by the Sadhāru Kavi is in collection of the Naya Mandir Bhandār. The fully illustrated copy of the *Ādipurāṇa* composed by Puśpadanta Kavi in Apabhraṃśa is a very fine manuscript from the point of Indian art. These Bhandārs are also very old. Delhi remained the seat of the scholars and learned Bhattārakās, so there are several manuscripts written by them also.

The Śāstra Bhandār of Nayā Mandir contains a good collection of the manuscripts. The total number of which is 995. The collection was made between 15th to 19th century. Manuscripts of Dhavalā, Māhādhavalā and Jaidhavalā copied recently are also in the collection. The manuscript copy of Hindi translation of Rājavārtika written by Pannālāl of Sahāranpur is also in this Śāstra Bhandār. Just like Saṃskṛit, manuscripts written in the Apabhraṃśa and Hindi are also in large number.

There are two manuscripts of *Tattvārtha Sūtra* and *Daślaxaṇa Jaymāla* which are written in golden ink and look very beautiful. The Śāstra Bhandār is well arranged and preserved.

1. Manuscript Catalogues Obtained through Lālā Pannā Lāl Jain Delhi,

2. Published by Sābītya Śodha Vibhāg of Digamber Jain Atīśhaya Kṣētra Śrī Mahaviśvī Jaipur

(ii) JAINA GRANTH BHANḌĀRS OF ĀGRĀ

Āgrā was founded towards the close of the 15th century by Bahlol Lodi, and his son Sikandar Lodi removed the seat of Government from Delhi to Āgrā. From Akbar to Aurangzeb, Āgrā was the capital of India and after the construction of Tājmahal it became one of the most well known cities in the world.

The Jainas predominated in the city from the very beginning. In the 17th and 18th centuries most of the Hindi scholars were born in this city. The famous Kavi Banārsīdās of 17th century lived here. He established a study circle there and began to discuss the questions on various topics. Śrī Bhagvatīdās of Delhi who was also a contemporary of Banārsīdās, wrote "Argalpurajīnavandanā" in which he described fully the Jaina temples of Āgrā. He wrote this work in Saṃvat 1651 (1594 A D) when Shahjahan was the Emperor and has mentioned names of several persons who contributed towards the construction of the Jaina temples

The other great scholars who flourished at Āgrā are Bhūddhar Dās, Bhairya Bhagwatī Dās, Dyānat Rai etc

There are 28 Jain temples in the city. Out of them eight have collections of manuscripts and the most famous Śāstra Bhanḍār which was the seat of the Jain scholars is the Motī Katra Jain temple. The Śāstra Bhanḍār contains more than a thousand manuscripts written on paper. The manuscripts of this Bhanḍār are generally written in 16th to 19th centuries. Manuscripts written in 20th century are very few in number. This shows that the city was a literary centre from 16th to 19th century. But inspite of the importance of the Grantha Bhanḍārs, the manuscripts are not catalogued and systematically arranged. As such scholars are to face the great difficulty in searching out the manuscripts they want. Recently one Jain research institute has been established at Hari Parbat where arrangements are being made for the research on various subjects. Catalogues of various Bhanḍārs are under preparation.

(iii) GRANTH BHANḌĀR OF SONIPAT

The Śāstra Bhanḍār of Sonipat near Delhi is also an important one. There are 750 manuscripts in this collection. The manuscripts are partly in Saṃskrit and partly in Prākṛit. There are some manuscripts in Hindi also. The following deserve a reference:-

- (1) Rai mall's Ādīpurān (17th century)
- (2) -do- Padampurān (17th century)

- (3) *Sāmyaktva Kaumudī* by Kīśandās composed in the year 1722 A.D.
- (4) *Harivanśapurāṇ* by Laxmidās in Hindi composed in the year 1829 A.D.

(iv) AMAR GRANTHĀLAYA INDORE

The Amar Granthālaya of Indore has a good number of manuscripts of which majority are in Saṁskṛit and Hindi. Copies of *Aṁstadhyāya* of Prākṛit, *Gyān Deepikā* of Hari Cāndra in Hindi and *Jotiśa Sār Sangrha* by Ratan Bhānu in Saṁskṛit are worth mentioning.

(v) ŚĀSTRA BHANDĀR OF KĀRANJĀ¹

There are more than 2000 manuscripts in the Śāstra Bhandār of Kāranjā in Akola district of Gujrat State. This is one of the best collections in the State and includes some rare works useful for scholars. All the three temples of this old city possess fine collections of old manuscripts, the Balātkāra collection being the biggest one. All the manuscripts are written on paper in Nāgarī script. The manuscripts are well preserved. The earliest of them is that of *Upāskacāra* of Samantabhadra with a commentary of Prabhācandra. It was copied in V.S 1415 Sunday the bright fortnight of the month of Māgha corresponding to 6th June 1359. Another manuscript is of *Pancāstī Kāya* of Kunda-Kunda copied in Saṁvat 1468 (1411 A.D.) when Virammadeva was the king of Gopācala (Gwalior). A few more manuscripts are dated in the same century and hence this Bhandār is more or less than 500 years old.

(vi) PĀṬAN BHANDĀRS²

Ever since its foundation, Pātan had been the centre of Jainism and under beneficent royal patronage afforded to it in the 11th, 12th and 13th centuries, the scholars attached to it devoted themselves for writing historical, philosophical, literary and other works. Although the works were continued in the 14th, 15th and 16th centuries and still later, the works composed in the 11th to 13th centuries are of greater historical interest than those composed later on. This literary activity resulted in the formation of great libraries for collecting and preserving old, contemporaneous and new compositions. Pātan was the centre of Jaina literature from 11th

1 Catalogue of Saṁskṛit & Prākṛit manuscripts in Central provinces & Berar by Raibahadur Hiralal B.A.

2 A descriptive catalogue of manuscripts in the Jaina Bhandārs at Pātan by C.D. Dalāl, published by Oriental Institute, Barodā, 1937.

century and under the reign of Ajayapāla who was the great hater of Jainas and Jainism, Minister Udayana and others at that time removed the manuscripts from than one Pāṭan to Jaisalmer and other unknown places¹

Among the present collections in Pāṭan the first and the foremost is the famous palm leaf collection in Sanghavi Pādā. This collection belongs to Laghupo-sālika branch of the Tapāgaccha. The collection containing 413 manuscripts, most of them contain single work though there are many manuscripts which consist of more than one work.

The collection of the Sangha Vakataji's Śeri, Fofalia Vādā is the largest one at Pāṭan. It contains 2686 paper manuscripts and 137 palm leaf manuscripts. Dr. Peterson has described 76 palm leaf manuscripts of this collection in his 5th Report.

There is a large collection of paper manuscripts in the Grantha Bhaṇḍār of Vadhi Pārswanātha temple. This Bhaṇḍār contains not only literary and old Jaina manuscripts but also good manuscripts of literary and philosophical works of the Brāhmins and Budhists.

The Grantha Bhaṇḍār of Āgalaseri consists of 3035 paper and 22 palm leaf manuscripts and one cloth manuscript. The collection is specially rich for the sacred books of the Jainas and the commentaries thereon, some of which were copied at the expenses of a Jaina millionaire Candusāh of Pāṭan in the beginning of the 16th century. There are also many manuscripts of Jain Rāsas in old Gujarātī.

The Bhaṇḍār of Bhābhā Pādā is the collection of Vimala a branch of the Tapāgaccha. It has two collections one containing 528 and the other containing 1824 manuscripts.

The collection of the Sāgar's Upāśraya contains 1309 paper manuscripts most of which are of literary interest.

Besides the above collection there are several different collections which also have paper and palm leaf manuscripts. Out of these seven Bhaṇḍārs, Khartarwāsi Bhaṇḍār is most important. In this Bhaṇḍār dramas of Vātsayan, the minister of of Paramardideva of Kalinjar exists.

The earliest dated manuscript at Pāṭan was copied in 1062 A.D. There are about half a dozen undated manuscripts which were written earlier., the script of

1. A descriptive catalogue of manuscripts in the Jaina Bhaṇḍārs at Pāṭan by C.D. Dalāl, published by Oriental Institute, Berodā, 1937.

Damyanti and Cāndra Mahattara's Prakrit commentary Sitarī and other manuscripts point out that they were written in the 10th century A.D. Among the places where the manuscripts were copied are Pāṭan Cambay, Dhalakī, Karnavati, Ḍūngarpur, Vijaipur, Candrāvati and Prahlādpura

Besides the palm leaf and paper manuscripts, the Bhaṇḍār contains two manuscripts on cloth one of which written in Saṃvat 1418 (1361 A.D.) and consists of 62 leaves measuring 25" x 5". The manuscripts are well preserved and the letters are very clear.

(vii) JAINA SIDHĀNT BHAWAN ĀRRĀH

The collection of the manuscripts in Jaina Sidhant Bhawan Ārrah is also good. The Bhawan was built some time back but the collection of the manuscripts was made from the Jaina temples and individual persons. There is a good number of the manuscripts which are on paper as well as on palm leaf. The Bhaṇḍār consists of the following kinds of manuscripts—

- (1) Manuscripts written in Kannar script.
- (2) Manuscripts of Saṃskṛit, Prakrit and Hindī written in Nagari script.
- (3) Gutakas.

The manuscripts collected are of 18th, 19th and 20th century. The following manuscripts are worth mentioning.

- 1 VIDYĀNUVĀDĀNG - composed by an unknown author. It deals with Pratiṣṭha and is written in Saṃskṛit. It is a collection work based on the previous works of Virācārya, Pūjyapād, Jinasena, Gunabhadra, Vasunandī, Indunandī and Āśādhara.
- 2 MADAN KĀMA RATNA—composed by Pūjyapād in Saṃskṛit. It is on Ayurveda.
3. NIDĀN MUKTĀWALĪ BY PŪJYAPĀD—The manuscript is in Saṃskṛit and deals with Ayurveda.
4. ŚAT DARŚAN PRAMĀNA PRAMEYA-NU-PRAVEŚA:—The manuscript is on philosophy and written in Saṃskṛit by Śubhacandra.

5. GĪTA VĪTARĀGA:-by Panditācārya cārūkīrti. It is also in Śaṃskrit written in praise of a Tīrthankara.
6. PRĀKRIT VYĀKARAN:-composed by Śrutasaḡar. It is on grammer and written in Śaṃskrit and Prākṛit.
7. TAṬṬVĀRTHA VRITTĪ:-by Bhāskarnandī. It is a commentary on the famous book Taṭṭvārtha Sūtra of Umā Swatī

(viii) JAINA GYĀNA BHANḌĀR LIMBIDĪ¹

Limbīḃī was a centre of Jaina Sthāṅkavasī Sect. The Sādhūs of that sect used to assemble there every year or any time in a year. These monks required books to be studied. Thus for the study of the monks, the manuscripts were collected. For this collection Setha Dāsā Devcanda took initiative and spent money in the collection and preservation of the manuscripts. The present collection of the manuscript was made in the year 1820 by Khartar Gacha Sādhū Rīdhī Sāgarjī and after that in the year 1878-83, Shri Vinod Vijayjī belonging to Auncalgacha also helped in the collection of the manuscripts.

The collection contains manuscripts written on palm leaves as well as on paper. This collection is regarded as one of the biggest. The longest manuscript written on paper is Pravacana Sārodhār Satika which is 17½"x4½"". In the same way the palam leaf manuscript of Gyātā Dharam Kathāṅg is 33½"x2½"". There are several manuscripts written in golden ink. Out of such manuscripts the Kalp Sūtra (illustrated) and Adhyātma Geeta are very good.

Among the illustrated manuscripts Jambū Dwīpa Pragyapti and Kalpasūtra deserve special mention. The total number of the manuscripts in this BhanḌār is 3507. The manuscripts are in Prākṛit, Śaṃskrit and Gujrātī.

Most of the manuscripts were copied from 16th to 19th century.

(ix) JAINA GRANTHA BHANḌĀR OF SŪRAT²

Sūrat is also one of the main centres of collection of the manuscripts. There are twelve Grantha BhanḌārs in the City which have 14,528 manuscripts in

1 Catalogue of Jaina BhanḌār Limbīḃī published by Āgamodaya Samitī Bombay in 1928

2. Sūryapura Aneka Jaina Pustaka BhanḌāgar Darśikā Suchī, published by Motichand Magan Bhai in 1938.

all. The names of the Grantha Bhaṇḍārs and the number of the manuscripts contained in them are as follows:—

Number of Manuscripts.

(1) Jainānand Pustakālaya	3100
(2) Jinadatta Sūri Gyāna Bhaṇḍār	1029
(3) Mohan Lāl's Gyāna Bhaṇḍār	2704
(4) Śrī Hukma Muni's Gyāna Bhaṇḍār	711
(5) Seth Nemīcand Mīlāpcand Upāsarā	891
(6) Śrī Devacand Lālcand Jaina Library	386
(7) Śrī Devasura Gaccha Saṅgraha	1047
(8) Śrī Ansur Gaccha Saṅgraha	1612
(9) Śrī Cintāmani Gyāna Bhaṇḍār	170
(10) Śrī Simāndhar Swāmīno Bhaṇḍār	780
(11) Śrī Baura Cautta Gyana Bhaṇḍār	338
(12) Vidyā Śālā	825

All these Grantha Bhaṇḍārs are in the different temples and Upasarās, though most of them are in the Gopipura locality. There are rich and rare manuscripts of Prākṛit, Saṁskṛit, Gujarātī and Marāṭhī in them

(x) PANNALAL SARWATI BHAWAN, BOMBAY

Śrī Pannālāl established a Grantha Bhaṇḍār in Bombay in the year 1923 and collected some old and rare manuscripts. The total number of the manuscripts collected so far is 960. The Bhaṇḍār has published a yearly Report in which the names of the manuscripts are also given

(xi) ŚĀNTINĀTHA ŚĀSTRA BHAṆḌĀR, KHAMBĀT

The Śāntinātha Śāstra Bhaṇḍār of Khambāt has very good collection of palm leaves manuscripts. The re-establishment of this Bhaṇḍār was made by

1 Śrī Khambāt Śāntinātha Prācīna Tapaṭriya Jaina Bhaṇḍār nu Sucipatra prepared by Vinay Kumār Sūri and published by Mohānlāl Deepcand

Śrī Vijay Vallabh Sūrī. He also took great interest in preparing the list of the manuscripts. Dr. Peterson also saw this Bhaṇḍār and prepared a list of the manuscripts in the year 1882-83. But after some time the collection was again in disorder and some rare manuscript were made incomplete and in torn condition. The Bhaṇḍār possesses so many manuscripts which are rare and still unpublished. Most of the manuscripts were written in 12th to 16th century.

SOUTH INDIAN BHANḌĀRS

South India always remained the centre of literature, not only of Saṁskṛit but Tamil, Telgu, Kannar and Malyanilam also. From time of Bhadrabāhu, when he went to south with his 1200. disciples, South India also became the main land of Jainism. The rulers of Ganga, Raṣṭrakūṭ, Caulukya, Vijaynagar¹ etc. were the lovers of Jainism. They gave shelter to the learned persons and induced them to write or compose works on various subjects. Poets like Pump, Ranna, Nagcandra and Jamma of Kannar literature will be remembered for ever.

There are several Grantha Bhaṇḍārs in the State of Maḍras, Āndhra, Kerala and Mysore. The script of the mauuscripts is of Kannaḍ, Tamil, Telgu and Malayalam and also Saṁskṛit and Prākṛit. Some of the famous Bhaṇḍārs are as follows -

(xii) ŚĀSTRA BHANḌĀR JAINA MATHA MŪDBIDRI

Mūd Bīdri is the ancient Jaina Tīrth in the South Kanāra of Madras State. The Matha was established in about 10th or 11th century. There is a good Grantha Bhaṇḍār. Now at present there are 2555 manuscripts written in Kannad and Saṁskṛit, on the palm leaves.

Most of the manuscripts are of the 15th to 18th century. One of the peculiarities is that in the colophons of the manuscripts instead of Vikram era Śak Saṁvat was used. This shows that in South India Śak Saṁvat was more frequent and popular in the public than the Vikram era. The catalogue of the Grantha Bhaṇḍār has already been published from Bhārtīya Jnāna Pīṭha Kāshī².

(xiii) VĪRA BĀNĪ BILĀS JAINA SIDHĀNTA BHAWAN MŪD BĪDRĪ²

This Bhawan was established in the year 1933. The founder of this Bhaṇḍār called Saraswatī Bhūṣana was Śrī Loka Nātha Śāstrī. The collection

1. Kannaḍ Prāntīya Tāḍapatriya Grantha Sūci by Pandit K. B. Śāstrī published by Bhārtīya Jnāna Pīṭha Kāshī 1948

2. Ibid

pertains to the founder himself and also the manuscripts donated by others. There is a very good collection of the manuscripts. The total number of the manuscripts is 958. All of them are on palm leaves.

(xiv) JAINA MATHA KĀRAKAL

Kārakal was the capital of the Bhairsa Rulers who were the followers of Jainism. The Matha was established in the year 1504 A.D. hence the Grantha Bhaṇḍār of this place also was established in that year. Jaina Matha Kārkāl is the seat of the Bhaṭṭārakas. They are the owners of the Grantha Bhaṇḍār also. All the manuscripts are on palm leaves and their total number is 295.

(xv) ĀDINĀTHA GRANTHA BHANḌĀR ALIYOOR.

Aliyoor is a place in the Kārakal Tehsil and nine miles distant from Mūda Bidri. It was a very good city in the past, but now a days it is no more than a village. There is a Grantha Bhaṇḍār in the temple of Ādīnatha. All the manuscripts of the Bhaṇḍār are written on palm leaves. They are the common Granthas which are used in daily reading. Total number of the manuscripts is 125

(xvi) SIDDHĀNTA BASTĪ MUD BIDRI

As the owner of the Maṭha lives in temple hence it is called by the name of Guru Bastī. The Grantha Bhaṇḍār of this temple is one of the most reputed Bhaṇḍārs in India because in this Bhaṇḍār the manuscripts of the Dhaval, Jai Dhaval and Mahā Dhaval are in the collection. These manuscripts are rare as they were not available in any of the Bhaṇḍārs of India before 30 years. Thousands of persons in every year visit this place and pay their homage to these manuscripts. Due to these manuscripts the name of the collection is called Siddhānta Bastī. The three manuscripts are the part of Digambara Jaina Āgama which are only available at present. The temple is also famous for having 32 valuable images of Gold, Silver, Nilam and other kinds of precious stones. Due to these shrins the temple is also centre of attraction for common Jaina people. The importance of the Bhaṇḍār is also due to the reason that all these manuscripts are on palm leaves and such a huge collection of palm-leaf manuscripts is not available generally at other places. Moreover there are about 124 manuscripts which are rare one and have not been published so far.

CHAPTER III

GRANTHA BHANDĀRS IN RĀJASTHĀN

Rājasthān remained a literary centre for many centuries. This State though divided into several small states, was never under the direct control of the Central Government of Delhi and so there were not many political changes and peace and order generally existed in this area. The Rulers of Rājasthān always regarded all the religions of their public equally. They never interfered in religious matters and the public was allowed to follow their own religions freely.

The Jainas were peace loving persons and were an influential community. Most of the states of Rājasthān and specially states of Jaipur, Jodhpur, Bikaner, Jaisalmer, Udaipur, Būndī, Dūngarpur, Alwar, Bharatpur and Kotāh were the main centres of the Jainas. For centuries persons of the Jaina community took prominent part in the State Administration. They reached the highest posts and got honour from the Rulers and due to this thousands Jaina temples were constructed throughout Rājasthān. The Jaina temples of Ābu, Jaisalmer, Jaipur, Sāngāner, Bharatpur, Bikaner, Sojat, Ranakpur, Mozamābād, Kāśoraipātan Kota, Būndī and several others remained the centres of Art and Architecture for a considerable period.

From the literary point of view also the Rājasthān remained always the centre. Rulers and the educated public in general took great interest in literature. New works were written and old ones copied. The collection of the Jaina Grantha Bhandārs of Jaisalmer, Nāgaur, Jaipur, Bikaner, Udaipur and Ajmer are unique and such big collections are not available in other parts of India. The earliest dated manuscripts written on palm leaves as well as on paper are preserved in the collection of the Grantha Bhandārs of Rājasthān. Not only old manuscripts were collected but new works were also composed. The Grantha Bhandārs of this State are so valuable that some of the manuscripts are found only in the collection of these Bhandārs. 80 percent of the Apabhramsa works are preserved in these Bhandārs and specially at Jaipur, Āmer, Nāgaur and Ajmer Bhandārs. Work on Rājasthān and other vernacular languages are found in such a great number that other Bhandārs of India cannot be compared with them. More than half of the Hindī works which were composed by the Jaina authors were written by Rājasthāni scholars and are preserved in these Bhandārs.

Ajmer, Nāgaur, Āmer and Dūngarpur remained the main centres of Digambara Bhattārakas who were not only scholars but had great influence on the public of their time. So in these places we find good collection of the manuscripts. They used to travel in the interior of the small villages for the spread of the knowledge and moral teachings.

The Granth Bhandārs are of various sizes. In Big Śāstra Bhandārs not only old manuscripts of religious texts are in the collection but manuscripts on secular subjects like literature, kāvya, Purāṇa, astronomy, mathematics and medicine are also there in these Bhandārs. Books on the subjects like stories or Kathās and dramas are in abundance. Works on social, political and economical life of the times are also available in them. In some of the Bhandārs there are rare manuscripts though written by non-Jaina authors and not available in non-Jain collections. Vachāvata Vanśāvalī by Cārana, Vaitāl Paccīsī by Hālu, Vilhana Carīta Caupai by Dulha are some of them. All the manuscript copies of Viśal Deva Rāso have been found in the Jaina Śāstra Bhandārs. Most of the Bhandārs which possess more than 500 manuscripts are the research Institutes for the students who are desirous of making research in various branches of learning such as Kāvya, Alankāra, Chanda, Jyotiṣa, Āyurveda, Mathematics and Politics. Economics, Music Singing and Dancing etc. There is a great wealth preserved in these institutions which were not easily accessible to the scholars previously, but now these Bhandārs can be seen easily and research material may be collected. It is a matter of great regret that neither the Jainas nor the non-Jaina scholars have tried to examine the literature collected in them and in the absence of research, several important works have not yet come to light.

These Grantha Bhandārs are manuscripts libraries where bonafide student can get books for study. In the past also they were more or less like modern libraries and reading rooms. The manuscripts placed in some of these Bhandārs were fully catalogued alphabetically and also subjectwise. The manuscripts were placed between wooden boards and held together by means of strings of cotton or silk. The manuscripts are then wrapped in pieces of cloth or silk and they are arranged in serial number. Thus they are arranged in a very scientific manner and due to adoption of scientific way of their preservation, manuscripts written as early as the 11th century are still preserved in these Grantha Bhandārs.

As already stated above these Grantha Bhandārs are situated in various cities, towns and villages. So it is very difficult to state their definite number. Upto this time no sincere attempts were made to search out all these Bhandārs of Rājasthān. Except the Jaisalmer Bhandārs, no other Bhandārs were examined either by the foreigners or the by Indian Scholars. Among the foreigners, Bhuler and Peterson and among the Indians, Śrīdhar Bhandārkar, Hīrā Lāl, Hans Rāj Hansvijay and C. D. Dalāl were the main scholars who did this work, but all these scholars worked only in the Grantha Bhandārs of Jaisalmer. All the other Grantha Bhandārs of Rajasthan remained untouched and unseen by the scholars and the result of not visiting the Bhandārs was that a complete History of Indian literature such as of Samskrit, Prākṛit, Apabhraṃśa, Hindī and Rājasthānī could not be placed

before the scholars and in this way the true position of Indian literature and specially of Jaina literature has remained unknown.

The Grantha Bhandārs of Rājasthān have been divided divisionwise, which are as follows:—

- 1 Grantha Bhandārs of Ajmer Division.
2. Grantha Bhandārs of Bīkāner Division.
3. Grantha Bhandārs of Jodhpur Division.
- 4 Grantha Bhandārs of Udaipur Division.
5. Grantha Bhandārs of Kotāh Division.

The Grantha Bhandārs of Ajmer Division include the Bhandārs of former Jaipur, Alwar, Bharatpur, Tonk states and Ajmer which has also been merged into Rājasthān from 1st November 1956.

The Grantha Bhandārs of Bīkāner Division are limited to only former State of Bīkāner.

The Grantha Bhandārs of Jodhpur Division include the Bhandārs of former Jodhpur and Jaisalmer states.

The Grantha Bhandārs of Udaipur Division include the Bhandārs of former states of Udaipur. Dūngarpur, Bānswāra and Pratāpgarh but at present there are no Grantha Bhandārs in Bānswāra and Pratāpgarh States, so Bhandārs of Udaipur and Dūngarpur only have been discussed.

And the last of all, the Grantha Bhandārs of Kotāh Division include the Bhandārs of former States of Kotāh, Būndī and Jhālāwār

GRANTHA BHANDĀRS OF AJMER DIVISION

Jaipur and Alwar were the princely states of Rājasthān, which were never at war with the Moghuls as the rulers of these states remained always loyal to Delhi Emperors. Peace and tranquility, therefore reigned generally in these states for a long time. Tonk as an independent state was created in 1818 A.D. The rulers of this state treated their Hindū and Muslim subjects alike. In Jaipur, the Hindūs and Jainas lived side by side for centuries and there was rarely a conflict on the question of

religion. They always followed the principle of co-existence and also of live and let live. In the former state of Jaipur the population of Jains is good.

The Rulers of Āmer and Jaipur patronized the Jains. There had been several Jaina Dewāns¹ among whom Mohandāsa Bhāvasā, Bimal Dāsa Chābrā, Rāmacandra Chābrā, Rāo Jagrām Pāndyā, Rāo Kripā Ram Pāndyā, Ratancanda Śāh, Bālācanda Chābrā, Rāyacanda Chābrā, Sānghī Jhūthan Rāma, and Amarcanda Khindūkā were very famous and served the state with great loyalty and efficiency. Most of them constructed Jaina temples in the state and established Grantha Bhandārs in them. In appreciation of their remarkable services, the rulers of the state gave full protection to the temples as well the Grantha Bhandārs. Mohan Dās (17th century) constructed a temple in Āmer which is called Sanghī Jaina temple. He was Dewān of Mirza Rājā Jai Singh I, (1621 to 1667). Rām candra became Dewān after Mohan Dāsa in Samvat 1747 (1690 A.D.) and remained on this post upto 1776 (1719 A.D.) and he constructed Jaina temples in Sāhīwad (Jaipur), Ujjain and Jaisinghpurā (Delhi). He was a very influential Dewān of his time². He died in the battle of Lalsot where a memorial built by the Government in his memory still exists.

Rao Kripā Rām Pandyā² served as Dewan from 1780 to 1804 (1723 to 1747 A.D.). He constructed several Jaina temples in Āmer, Delhi, Lohāgarh, and Cātsu. He was also a devotee of the sun. Tradition was it that he constructed 120 Sun temples throughout India. The famous Sun temple of Galtā near the Jaipur City was also constructed by him.

The Jains predominated in the administration of the Jaipur State for about 300 years. In spite of Muslim Rule in the country there was no fear of fanaticism in the state and the Jains were free to construct temples and establish the Grantha Bhandārs. It was only when Aurangzeb passed through the State in 1670 A.D. that some destruction was done. But it was a passing phase.

1 Vira Vāni year One, Volume I

२ रामचन्द बिमलेश की दू ढाहड़ की ढाल,
बाका ने सूधा किया, सूधा ने किया निहाल ।
मत कोई फलमा जुडो, मत कोई जुडो किवाड,
येह रामचन्द बिमलेश की दू ढाहड़ की ढाल ।
घर राखण घरा राखण प्रजा राखण पाण,
जयसिंह कहै छै रामचन्द तू साचो छै दीबारा ॥

There more than 50 Bhandārs in the area of Jaipur, Tonk, Alwar and Bharatpur. Those in the Jaipur State are very important e.g., Mālpurā, Todārāisingh, Mozmbād, Dausā, Āmer, Sāngāner, Cātsu, Baswā etc.

But at present there are no Bhandārs in Āmer, Sāngāner and Cātsu as they were shifted to the Jaipur City long ago.

We shall now give a short description of Grantha Bhandārs of this area.

GRANTHA BHANDĀRS OF JAIPUR CITY

Jaipur City was founded by Rājā Sawāi Jaisingh in Samvat 1784, (1727 A D) and the capital was shifted here from Āmer, six miles from Jaipur. The Mahārājā made it a centre of literature and Art. He established a Pothī Khānā which contains the valuable manuscripts on several subjects brought from several places of India. Mahārājā Pratāp Singh was himself a scholar who wrote several works. He wrote 'SANGEET SĀRA' of which a manuscript is preserved in the Grantha Bhandār of the Jaina temple of Terāpanthis Jaipur.

When the Jainas shifted from Āmer, Sāngāner and other places they brought with them the manuscripts from these places and placed them in the various temples of Jaipur.

In the last two centuries there were several scholars who contributed to literature greatly. Some of the most prominent scholars were Daulat Rām Kāślīwāl (18th Century), Todar Mal (18th Century), Gumānī Rāma (18th and 19th Century), Tek Cand (18th Century), Deep Cand Kāślīwāl (18th Century), Jai Cand Chābrā (19th Century), Dalu Rām (19th Century), Mannā Lal Pātnī (19th Century), Kesari Singh (19th Century), Nemi Canda Pātnī (19th Century), Nand Lal Chābrā (19th Century), Swaroop Cand Bilālā (19th Century), Saḍāsukh Kāślīwāl (19th Century), Baba Duli Cand Pāras Dās Negotiā (19th Century), Jait Rām (19th Century), Pannā Lal Chaudhary (19th Century). These scholars enriched the treasure of Hindī & Samskrit literature. They wrote original works and also translated into Hindī works of Samskrit & Prākṛit in order to propogate the reading of Hindī. They also established new Bhandārs. At present there are 20 Grantha Bhandārs in the Jaipur City which possess more than 15 thousands manuscripts.

Apart from these scholars there had been several copyists who used to copy out the manuscripts on the request of the śrāvakas, countless manuscripts were copied in this City and they were placed not only in the City libraries but in several manuscript libraries of Rājasthān and outside Rājasthān. Thus the Jaipur city was a radiating centre of literary activities in the past.

(1) ĀMER ŚĀSTRA BHANḌĀR

Āmer Śāstra Bhandār was situated previously in the Digamber Jain temple of Nemināth of Āmer City, the old capital of the former Jaipur State and which is six miles from the Jaipur City. This whole collection has been shifted to Jaipur some time back and has been placed at Mahāvīrā Bhawan. Previously, this Śāstra Bhandār was known by the name of Bhaṭṭārak Davendra Kīrti Śāstra Bhandār who was the learned as well as most influential Bhaṭṭārak of his time (18th Century). There are 25 manuscripts in this Bhandār which were presented to him from time to time by the House holders. He took great interest in enriching the collection. The City of Āmer remained a centre of Bhaṭṭārakas for sufficient time.

Āmer Śāstra Bhandār is one of the oldest Bhandārs in Rājasthān. It was established earlier than the 17th Century but after some time it became famous by the name of Devandra Kīrti Śāstra Bhandār though now it is called by the name of Āmer Śāstra Bhandār.

Before thirty years, manuscripts of this Bhandār were not accessible to everyone. The Śāstra Bhandār was used to be opened once a year at the time of Śrūta Pancamī which comes in the month of Jestha and afterwards used to remain closed for whole of the year. There are 2605 manuscripts and 150 Gutkas in this collection. Earliest manuscript is of UTTARAPURĀṆA written by Mahākavi Puspadanta in Apabhraṃsa language. This manuscript is dated 1334 A. D. which was copied in Joginipur (Delhi) under the rule of Muhammad Tughluq. Manuscripts copied in 15th, 16th and 17th centuries are in good number. The collection of old manuscripts show that this Bhandār was the centre of literary activities in old days. The manuscripts are in Sanskrit, Prākṛit, Apabhraṃsa, Hindī and Rājasthānī languages. The Śāstra Bhandār is a great store house for Apabhraṃsa literature as about 50 works of this language are available here. Works written by Kavi Swayambhū, the first author of the Apabhraṃsa and Amer Sen Carita composed by Mānikkarāj considered to be latest scholar are in the collection of this Bhandār. There are several rare manuscripts like Sakalvidhi-nidhan of Nayanandi (11th Century) and Paraswapurān of Padam-kīrti (10th Century). Such works are not available in other Bhandārs.

The Śāstra Bhandār also contains quite a number of valuable manuscripts in Sanskrit & Hindī. A Sanskrit commentary on Kīrātārjunīya written by Prakāsa Varṣa is a rare manuscript which is not available in other manuscript libraries. Though the Bhandār preserves manuscripts on Jainism but the texts on secular subjects like Āyurveda, Jyotiṣa, Vyākaraṇa, Mantrā Śāstra, etc. are also in good number. Manuscripts of the Sanskrit Kāvya written by Kālidās, Bhārvi and Māgha are included in the collection of the Bhandār. As regards Hindī and Rājasthānī literature,

there is a good number of books written by the various old Hindi writers. Manuscripts of the works written by Bhaṭṭarak Sakal Kīrti (15th Century) Brahmajinadās (15th Century) Voocarāja (16th Century), Chihal (16th Century), Banārsīdās (17th Century) Bhūddhardas (18th Century) and non-Jaina scholars like Bihārī (16th Century), Keśāva, Vrinda etc. form part of collection of the Bhandār,

The Śāstra Bhandār at present exists in Mahāvīrā Bhawan situated in Caurā Rāstā where a Jaina Research Institute is also working. The catalogue of this bhandār has been published¹

(2) ŚĀSTRA BHANḌĀR OF BAḌA MANDIRA, JAIPUR.

HISTORY OF THE GRANTHA BHANḌĀR

This Śāstra Bhandār is situated in the Digambar Jaina Terāpanthī Temple at Ghecwālon ka Rāstā. This is a Pañcāyatī temple and is one of the four such temples of the City. The temple was constructed about two hundred years ago by the Jainas who migrated from Sāngāner and Āmer. This Bhandār also came into its present shape at that time but as a matter of fact the manuscripts which are in the collection of the library were originally in the Jaina Bhandārs of Āmer and Sāngāner and when the Jainas of those places shifted to this new city, the manuscripts were also brought from them and placed in this Bhandār.

There are two Grantha Bhandārs in this temple. One is called by the name of Saraswatī Bhawan Baḍā Mandir and the other is called Bābā Dūlī Cand's Śāstra Bhandār. First of all we shall deal with the collection of Baḍa Mandir. This Grantha Bhandār is one of the biggest Śāstra Bhandārs of the city, which has 2630 manuscripts. This collection includes 324 Gutkās also. All the manuscripts are on paper.

PAṬRONS OF THE ŚĀSTRA BHANḌĀR

A number of Jain scholars like Ṭodar Malla (18th Century), Jai candra Chābrā (19th Century) and Sadāsukha Kashiwāl (19th Century), Mannālāl Khindūkā (19th Century) etc took great interest in the development of this Bhandār and even works written in their own hands are also available here.

1 Rājāsthān ke Śāstra Bhanḍāron ki Granth Suchi Part I published by Sri Digamber Jain Atisaya Ksetra Śrī Mahāvīrji 1948

EARLIEST AND LATEST MANUSCRIPT.

The manuscript of Pañcāsti Kāya, a famous work of Ācārya Kunda Kunda written in Prākṛit is the earliest one. This was copied in Vikram Saṃvat 1329 i.e. in 1272 A.D. This was written in Delhi which was called Yoginipur at that time. The copyist of this manuscript and Uttarpurāṇa, the earliest manuscript in Āmer Śāstra Bhandār was one and the same. The latest manuscript is 'Dharmopdeśa Ratnamālā' of Dulī Canda written in Saṃvat 1964 (1907 A.D.) by the writer himself.

This shows that upto 50 years back there was a continuous effort of copying and placing the manuscripts in the Grantha Bhandār.

CENTRE OF SCHOLARS

There is a very good collection of the manuscripts written in oriental as well as in Hindi and Rājāsthānī languages. This collection pertains to books written by Jaina and non-Jaina authors. Works written by Jaina authors deal with various subjects pertaining to religion such as Sīdhānta, Pūjā Pratisthā and Vidhān and secular subjects like Purāṇa, Kāvya, Kathā, short Kāvya called carita, Philosophy, and scientific subjects like grammar, Prosody, Lexicography, Jyotiśa, and Āyurveda. Works written by non-Jaina authors pertain mainly to Kāvya, Grammar, Āyurveda, Jyotiśa and sexualogy etc. There are 13 manuscripts of Raghuvansha, Kāvya written by Kavi Kalidāsa and two samskrit commentaries on Kirātārjuniya of Bhārvi. Besides this there is a good collection of Hindi works written by Gorakhanāth and his followers, Kabīrdāsa, Bihārī, Keśava, Vrinda and several of others. Books written in Apabhraṃśa are in abundance. Literature of Swayambhū (9th Century), Puṣpadanta (10th Century) Vīra (11th Century) Nayanandī & Raidhu etc are also in the collection. There are two samskrit commentaries on Jambu Swāmi Carīya and Pauma Carīya which are not available in other Bhandārs. There is one manuscript of Ādipurāṇa of Puṣpadanta which is profusely illustrated and only one manuscript of its kind throughout India. This illustrated manuscript was copied in Vikram Saṃvat 1597 (1540 A.D.) in Delhi. The manuscript has 558 coloured pictures fully based on the text. The Harivaṃśa purāṇa of Dhaval, a famous scholar of 10th Century is also available in this Bhandār. This manuscript has not been found so far in any other Bhandār of Rājāsthān. There is a rich collection of Hindi works also. Cauviśī Gīta, a Hindi work composed in Saṃvat 1371 (1314 A.D.) by Kavi Delha has been discovered in this Śāstra Bhandār.

We may mention here that the collection of the Gutakās of this Bhandār is also of great importance. Some small works of Saṃskṛit and Hindi find a good

place in them. The Gutakās were the note books of the literary persons who used to note the important passages or small works of interest in them. A list of this Śāstra Bhaṇḍār has been published duly edited by the writer himself in the year 1954.¹

(3) GRANTHA BHANḌĀR OF PĀṆDYĀ LŪNKARAN—

HISTORY OF THE GRANTHA BHANḌĀR

The Grantha Bhaṇḍār was established by Pāṇḍyā Lūnakaran in the temple which is famous after his name. Pāṇḍyā is a class of monks who live in the outer part of a temple. Pāṇḍyā Lūnkaran was also a monk of such type. The temple was built under his supervision and remained the centre of his literary activities, so both the temple and Grantha Bhaṇḍār began to be called after his name. Though there is no exact date regarding the establishment of the Grantha Bhaṇḍār but there is one manuscript of Yaśodhar Caritra, which was copied for Pāṇḍyā Lūṅkāran in Saṃwat 1788 (1731 A.D.) It is also mentioned there that he was the pupil of Pandit Khivsiṃ who was the pupil of Bhaṭṭārakā Jagat Kīrti.² From this reference it appears that Lūnkaran established permanently in Jaipur after the year 1731 A.D. and constructed the temple and placed the manuscripts which were with him.

PATRONS OF THE BHANḌĀR

Pāṇḍyā Lūnkaran was the main founder and patron of the Śāstra Bhaṇḍār. Most of the manuscripts preserved here were collected by him. He was a very learned man and was expert in the subjects like Āyurveda, Jyotiśa and Mantra Śāstra. He devoted his full life either in studying the literature or in collecting the manuscripts for the library. There are 807 manuscripts and 225 Gutakās in the collection of the Bhaṇḍār and it is certain that most of them were collected by him in his life time. A collection of such a good store of knowledge shows that he

1 Rājasthān ke Jaina Śāstra Bhaṇḍāron ki Grantha Sūci, part II

2 मवत् १७८८ आसोजमासे शुक्लपक्षे दशम्या तिथौ ब्रधवासरे वृन्दावत्या नगर्या खडेलवालान्वये अजमेरागोत्रे ... एतेषा मध्ये चिरर्जावि रायचन्दजी तेनेद यशोधरचरित्र निजज्ञानावर्णिकमंक्षयार्थ भट्टारकश्रीजगतकीर्ति तत् शिष्यविद्वन्मन्डलीमंडित पंडितजीश्रीखीवसीजी तत् शिष्यपंडितलग्गकरगाय घटापित ।

had a great desire in his heart to serve the Indian literature in general and Jaina literature in particular. There is a good collection of Saṁskṛit, Hindī and Prākṛit works. The earliest manuscript of this Bhandār is the manuscript of Parmātma Prakāśa written in Saṁwat 1407 (1350 A.D.) and the latest manuscript was written in Saṁwat 1955 which is Namokāra Mantra Kathā. There is a manuscript of Yaśodhar Caritra of Sakal Kīrti, which is fully illustrated. The manuscript contains coloured illustrations completely based on the story. Except this, all the manuscripts which have coloured illustrations are related to the Mantra Śāstra.

SUBJECTS DEALT WITH

Manuscripts which are in the Śāstra Bhandār relate both to religious and secular subjects. But the main subjects on which the manuscripts are available are Jyotiśa, Āyurveda and Mantra Śāstra. Manuscripts of Mādhav-Nidhān, Yoga Cintāmaṇi, Vaidy-Mānotsava, Bhairava Padmāvatī Kalpa, and Vidyānuvāda are also there.

The Bhandār is quite systematic. The Granthas have been placed in serial number. They are placed in stone almirahs having glass shutters. The catalogue of this Bhandār has already been published duly edited by the author himself.

(4) ŚĀSTRA BHANDĀR OF BĀBĀ DULICANDA

The Śāstra Bhandār of Bābā Dulicand is situated in Jaina Digambar temple of Terāpanthī which is also called Baḍā Mandir. This Grantha Bhandār was established by Śrī Dulicand in the year 1854 A.D. He was a great Hindi lover of his time. He was not a Jaipurian but belonged to Poona District of Mahārāstra state. He came to Jaipur with the manuscripts and established the Śāstra Bhandār which became famous after his name. He died in the year 1871 A.D. at Āgrā.

There are 850 manuscripts in this Śāstra Bhandār which were collected by him alone by travelling throughout India. Some of the manuscripts were either got written by Dulicand or were presented to him by the Jaina Śrāvakas and the rest were collected by him from various places. He led a life of Jaina Sādhu and travelled thrice throughout India. He also wrote a description about his travel in Jaina Yātrā Darpaṇa, a manuscript which is available in the Bhandār. He was a good scholar of Hindi and Saṁskṛit and translated about 15 works in Hindi. All of these works are preserved in the Bhandār.

The manuscripts in the Śāstra Bhaṇḍār are mainly in two languages i.e. Saṁskṛit and Hindī. Hindī manuscripts are the translations of Saṁskṛit texts. The subjects dealt with in the manuscripts are mainly religious, Purāṇa, Kathā and Caritra etc.

(5) ŚĀSTRA BHANḌĀR OF JAINA TEMPLE BĀDHICAND

This Śāstra Bhaṇḍār is situated in the Jaina temple Badhī Canda which is a famous Jaina temple of the city. It is situated at Gheewālon kā Rāstā, Joharī Bāzār. The temple was constructed by Srī Badhī Canda who was Dewān of Jaipur state for some time. The Śāstra Bhaṇḍār was established in Saṁwat 1795 (1738 A.D.) on the completion of the temple.

PATRONS OF THE ŚĀSTRA BHANḌĀR

The Śāstra Bhaṇḍār of this temple was greatly patronized by Paṇḍit Ṭoḍaramal and his son Gumānī Rām (18th Century). It remained the main centre of their literary activities. Paṇḍit Ṭoḍaramal and Gumānī Rāma used to write new works in this temple. Original manuscripts of Mokṣamārga prakāśa, Ātmānuśāsan, and Puruṣārtha Sīdhyupāya written by Paṇḍit Ṭoḍar Mal are in the collection of the Bhaṇḍār. Gumānī Rāma also worked for the growth of the Śāstra Bhaṇḍār and for some time it was called after his name.

There are 1278 manuscripts in it. This number includes the Gutakās also which are 162. Manuscripts are mainly in four languages i.e. Prākṛit, Saṁskṛit, Apabhramśa, and Hindī. All the manuscripts are written on paper and there is no palm-leaf manuscript in the collection.

The main subjects on which the manuscripts are available are Jaina religion, Adhyātma, Purāṇa, Kāvya, short stories and miscellaneous works. The works written by non-Jaina authors are not in good number but some famous works of Kalidāsa, Anubhūti Swārūpācārya, Kabīrdāsa, Keśavadāsa are in the collection,

The earliest manuscript available in the Grantha Bhaṇḍār is a commentary on Vāḍḍhmāna Kāvya written in Saṁwat 1481 (1424 A.D.) on the 10th bright day of Āsoja month. This is a Saṁskṛit commentary on the Apabhramśa work. Vāḍḍhmān Kāvya was written by Jayamitra Hala in 13th Century. The latest manuscript was written in Saṁwat 1987 (1930 A.D.) which is called Adhārdwīpa Pūjā. Thus there are manuscripts written during the last 500 years.

The collection of Hindī and Apabhramśa works is in good number. Some of them are still unpublished and others are rare one. The manuscript of Harivaṁśa

Purāna an Apabhraṃśa work of Mahākavi Swayambhū, is in the collection of this Bhandār. This is a rare manuscript and only three or four copies are available throughout India. The commentary of Vāddhmāṇa Kāvya in Saṃskṛit is also a rare one. Manuscript of Pradyumna Carita, a Hindi work composed in 1354 A.D. is also a rare one. This is a very good work written by Sadharu in Hindi. Gutakās of this Bhandār possess several small works of Hindi scholars. The works of Jaina poets like Sakal Kīrti (15th Century) Chihal (16th Century), Hansrāja (17th Century) Thakursi (16th Century) Jinaḍāsa (17th Century), Pūno (16th Century) Banarsī Dāsa (17th Century) etc. are available in these Gutakās. The collection of works of Ajayarāja pātnī about 20 in number have been traced out in the Śāstra Bhandār. He was a scholar of 18th Century.

(6) GRANTHA BHANDĀR OF THOLIYĀ JAINA TEMPLE

Digambar Jaina Tholiā temple is situated in the Ghee wālon kā Rāstā near the temple of Badhi Canda. The temple was constructed by a Tholiyā family in the 18th Century. It is also one of the famous and beautiful temples of the City.

There is a Śāstra Bhandār which was started after the completion of the temple. Now it is housed in a newly constructed room. The manuscripts were brought from Sāngāner and Āmer and some of them were written and copied here also. The work of writing new manuscripts slowed down from Samwat 1900 (1843 A.D.)

There are 658 manuscripts and 125 Gutakās in the Śāstra Bhandār. Though the number of the manuscripts is not great but from the point of material, it is a remarkable Bhandār.

The earliest manuscript which is available in the collection is a commentary of Dravya Sangraha by Brahma Deva. This manuscript was copied in Samwat 1416 (1359 A.D.), Bhādwā Sudi 13 at Yoginipur. The writer of this manuscript has also mentioned the Emperor's name as Feroz Sāh. The latest manuscript named Bīsa Tīrthankara Pūjā was written in Samwat 1654 (1897 A.D.) Śivan Budī Saptmī. This was copied in Ajmer by Śrī Pannā Lāla himself. Most of the manuscripts available in the Grantha Bhandār are of 16th, 17th and 18th centuries. The manuscripts are more on literary subjects. The collection of Gutakās is also good. Several small works of Śubha Candra (16th Century), Hemarāja (17th Century), Raghunātha (17th Century),

Brahma Jinadāsa (15th Century) **Brahma Gyāna Sāgar** (17th Century), **Padmanābha** (16th Century) etc. are in these Gutakās. As regards the non-Jaina works, the **Dohās** of **Dādu Dayāl**, **Iśka Cimana** of **Nāgaridāsa**, **Daṣṭūra Mālikā** of **Banśidhara**, **Gyāna Bheda**, **Gyānasāra**, **Nitya Vihāra**, and **Prasangasāra** of **Raghunātha** are important works.

All the manuscripts are written on paper. There is one manuscript namely **Pūjā Sangraha** in which coloured pictures of **Maṇḍals** of **Pūja** are given.

The **Śāstra Bhandār** is completely systematic. One manuscript has been kept in one **Vesthana** and therefore manuscripts can be traced out easily. The catalogue of this **Bhandār** is already published by **Digambar Jain Atisaya Kṣetra Śrī Māhāvīra**.¹

(7) GRANTHA BHANDĀR OF JAINA TEMPLE PĀṬODĪ

Grantha Bhandār of **Jaina temple Pāṭodī** is the next biggest collection of the **Jaipur City**. It is situated in the **Jaina temple of Pāṭodī**, which exists in **Caukarī Modī Khānā**. The temple remained the seat of **Bhattārakas** from the year 1758 A.D. The installation ceremony of the four **Bhattārakas** namely **Kṣemendra Kīrti** (1758), **Surendra Kīrti** (1765) **Sukhendra Kīrti** (1795) and **Nāyan Kīrti** (1822) was performed here. This temple had a direct connection with these **Jaina monks** for about hundred years. The manuscripts were brought here by them and afterwards this **Bhandār** was established in about 1737 A.D.

The **Śāstra Bhandār** maintained the literaries activities for a century. These **Bhattārakas** were the main patrons of the **Bhandārs**. There was good arrangement of copying the manuscripts and several scholars who had good hand-writing were employed by these **Bhattārakas** and manuscripts were got written on the request of the **Śrāvakas**. When the influence of these **Bhattārakas** ceased the **Grantha Bhandār** came in the possession of the **Śrāvakas**. But as it appears from the collection of the manuscripts that the persons did not take interest in obtaining new manuscripts as such the number of these manuscripts did not increase rapidly. Moreover due to mis-management some manuscripts were reduced to ashes and works of the high standard and poetic beauty were allowed to decay.

NUMBER OF THE MANUSCRIPTS

The total number of the manuscripts and the Guṭkās in the Bhaṇḍār is 2257 and 308 respectively. Out of these manuscripts more than 450 manuscripts relate purely to Vedic literature. All the manuscripts are on paper except the two, Bhaktāmar Stotra, and Tatwārtha Sūtra, which are on palm leaves. There are some maps of Jambū Dwīpa, Aḍhāi Dwīpa and of some Yantras which are on cloth. Some maps are fully illustrated.

EARLIEST & LATEST MANUSCRIPTS.

The earliest manuscript available in the Bhaṇḍār is Jasahara Carīya of Puṣpadanta, an Apabhraṃśa work of 10th Century. This manuscript was copied in 1407 (1350 A.D.) in the fort of Candrapur. The latest manuscript of Padmanandī-pancaviṃśatī was copied in Saṃwat 1950 (1893 A.D.). This shows that there are manuscripts written from the year 1350 to 1893 A.D. Most of the manuscripts were written in the 15th, to 18th centuries. A few of these were written in the 19th century.

SUBJECTS DEAL WITH

The manuscripts in the Śāstra Bhaṇḍār deal with a variety of subjects like Purana, Carita, Kāvya, Grammar and various aspects of Jaina religion. The languages used are Prakṛit, Apabhraṃśa, Saṃskṛit, Hindī, and Rājasthānī. Pūjā and stotra works form a substantial part of the collection. There are more than 450 small manuscripts, the matter of which have been taken from Saṃhitās, Bhāgwat Mahāpūrāṇa and other purāṇs. Apart from these there are good Hindī works written by Jaina as well as non-jaina authors. The following are the further main features of the Śāstra Bhaṇḍār.

- (1) There is a good collection of Saṃskṛit works on Āyurveda & Jyotiṣa
- (2) The collection of Gutakās containing small texts is also remarkable. Among rare works of Hindī, one is JINADUTTA CARITA, a work of 1297 A.D. This was composed by Kavī Ralha. This is perhaps one of the earliest manuscript of Hindī ever found in a Digambar Jain Śāstra Bhaṇḍār.

The condition of the Grantha Bhaṇḍār is satisfactory. All the manuscripts are placed in serial number and therefore manuscript may be taken out without any difficulty. The complete catalogue of the Bhaṇḍār has recently been prepared and published.¹

(8) ŚRĪ CANDRA PRABHA SARASWATĪ BHANḌĀR.

The Candra Prabha Saraswatī Bhanḍār is situated in the Jain temple of Dewān Amarcand., who remained a prominent Dewān of the former State of Jaipur in the 19th century for a long period. His father named Śivjīlāl was also Dewān of the state in the time of Māhārājā Jagat Singh. He constructed a Jaina temple. The temple which was constructed by Shivjīlāl is called temple of Bāḍā Dewānjī, while the one which was built by his son Amarcanda is called temple of Choṭā Dewānjī. This temple is situated in the Lālji Sānd kā Rāstā, Caukrī Modī Khānā. The temple relates to Terāpanthī Sect. There are 830 manuscripts in the Śāstra Bhandār, of which about 350 are incomplete. This is due to the mismanagement of the authorities who gave the manuscripts to the readers and never demanded them back. There is a good collection of Saṁskṛit works, and specially of Pūjā and Purānā literature. The whole manuscripts may be divided as under —

Saṁskṛit-418, Apabhraṁśa-4, Hindī-311, Prākṛit-68 and the important subjects on which the manuscripts are available are as follows —

Religious texts	...	...	147
Adhyātma	...	..	62
Purāna	...	..	30
Kathā	...	..	38
Pūjā literature	...	..	152
Stotra	...	...	41

PATRONS OF THE BHANḌĀR.

The Śāstra Bhanḍār was established at the time of the construction of the temple. Dewān Amarcand took a great interest in the collection of the manuscripts. His contemporary scholars of Jaina literature were Rājamala, Nawal Rāma, Gumānī Rām, Jalcandra Chābrā, Ḍālu Rām, Mannā Lāl Khindūkā and Swaroop Cand Bīlā'a and with the help of these scholars he managed to collect a good number of manuscripts. Kṣātra Cuḍāmaṇi (1834) Gomatṭasāra (1828) Pancatantra (1830) and Pratimāsānta Caturdaśī Vratodyāpana (1820) were got copied by him and placed in the Grantha Bhanḍār. Kārtikeyānuprekṣā is the earliest written manuscript while

Dhanya Kumār Caritra is the latest one, These were copied in the year 1563 and 1937 A.D. respectively. Most of the manuscripts in the Bhandār belong to the 18th, 19th and 20th centuries.

(9) ŚĀSTRA BHANḌĀR OF JOBNER TEMPLE

The Śāstra Bhandār is situated in the temple of Jobner in Khejarān kā Rāstā, Chāndpole Bāzār, Jaipur City. The temple remained a seat of Jaina monks for a long time and last Pāṇḍyā Bhaktāwara Lāl died recently about 12 years ago. The Śāstra Bhandār remained in their possession from the very beginning. This class of Pāṇḍyās were interested generally in Āyurveda, Jyotiṣa and Mantra Śāstra and the collection of the manuscripts pertaining to these subjects were given preference to other literature.

NUMBER OF MANUSCRIPTS

The total number of the manuscripts in this Bhandār is 340. This number includes the number of the Guṭakās. The collection of Sanskrit manuscripts are more than those of Hindī manuscripts. This shows that the Pāṇḍyās were the scholars of Sanskrit literature. Manuscripts are not very old being written in 17th to 19th Century. Some of the important manuscripts are as follows –

- (1) Sabhāsāra Nāṭak of Raghurāj in Hindī. This describes the etiquette to be observed in the Royal Courts.
- (2) Anjanā Rāsa of Śānti Kuśal, composed in 1603 A.D. This describes the life of Anjanā, the mother of Hanumāna.
- (3) Behārī Satsai of Bihārīlāl. The manuscript was written in 1716 A.D. The peculiarity of this manuscript is that all the stanzas are written in alphabetical order.
- (4) Raghuvansha Kāvya by Kālidāsa. The manuscript was copied in 1623 A.D.
- (5) Rukmani Vivāhlo by Prithavirāj Rāthora in Hindī. The manuscript is an incomplete one, but is a copy of the year 1662 A.D.

Besides these, there is a copy of Saṅgrahani Sūtra of the 18th Century. There is a cloth embroidered with lead beads illustrating the 16 objects of dream seen by the mother of the Tīrthankara. Besides this, there are nineteen beautiful

pictures. In the first picture, the paṭala of Swarga and Vimān have been depicted. In the second picture, the Universe has been compared with the Loka Puruṣa. There is a Nandiśwara Dwīpa in the third picture. In the fourth plate, there are pictures of Tirthankaras. The seven graphas have been depicted in the fifth picture. In the sixth picture, the dreadful horrors of the hell have been shown. In the seventh plate, the army of India has been illustrated. In the 8th picture, there are eight different figures of the Yakṣas. There are pictures of the Jambudwīpa, Lavana Samudra, Indra Sabhā, birth ceremony celebrated by Indra, the condition of man at the time of intense thirst, hunger and separation and the Vimānas of the Heaven. In the last Ṣaṭa Leśyas have been compared with a mango tree. There are six complexions of the worldly soul as Kṛiṣṇa, Nīla, Kapota, Pīta, Padma and Śukla. The Kṛiṣṇa Leśyā, the worst complexion has been explained by falling down the whole mango tree for eating the mangoes while the Śukla Leśyā, the best complexion has been illustrated by eating only fallen mangoes of the tree.

(10) PĀRSWANĀTHA DIGAMBAR JAINA SARASWATĪ BHAWAN

Pārswanātha Digambara Jaina Saraswatī Bhawan is situated in the Pārswanātha Digambara Jaina Temple. It is very famous temple in the city and was constructed in Samvat 1805 (1748 A.D.) and in the same year the Saraswatī Bhawan was established. The Saraswatī Bhawan contains 558 manuscripts including the Gutakās. The collection contains manuscripts of 17th and 18th century in good number. The manuscripts of saṁskṛit language are more numerous. The next come the Prākṛit and Apabhraṁśa works. All the manuscripts are on paper. Manuscripts are mostly on the subject like Purāṇa, Kathā and religious topics. Nalodaya Kāvya composed by Māñkyasūri is the earliest manuscript. It was copied in Samvat 1445 (1388 A.D.). The manuscript of Deśalakṣaṇa Pūjā copied in Samvat 1937 (1880 A.D.) is the latest one. There are three manuscripts which are worth mentioning -

(1) PRATISTHĀPĀṬHA.—It is a Saṁskṛit work composed by Asādhara a great scholar of 13th Century. This work was written on cloth in samvat 1516 i. e. 1459 A.D. This is the earliest manuscript so far found on cloth in the Śāstra Bhaṇḍāra of the Jaipur City. Though the manuscript was written 500 years back, yet the condition of cloth is still good. The measurement of the manuscript is 10½'x10".

(2) YAŚODHAR CARITA.—This is an illustrated manuscript copied in Samvat 1800 (1743 A.D.) The manuscript contains 30 illustrations based on the story of the work. All the pictures are coloured, representing Indian art.

(3) **AJITNĀTH PURĀNA.**—This is an Apabhramśa work written by Vijaysingh. It was composed in Samvat 1505 (1458 A.D.) This is only the Apabhramśa manuscript so far found in this Śāstra Bhandār. It deals with the life of Ajitnātha, the second Tirthankara. The manuscript is a rare one.

(11) ŚĀSTRA BHANḌĀR OF GODHĀ TEMPLE.

There are 616 manuscripts and 102 Gutakās in the Śāstra Bhandār of Godha temple, which was constructed towards the end of the 18th Century. The manuscripts were brought from several places and housed in this Śāstra Bhandār.

The subjects of the manuscripts pertain to Purāna, Carita, Stories, Pūjā and Stotra and the languages in which the manuscripts are written are Sanskrit and Hindi.

Most of the manuscripts are of the 17th, 18th and 19th Century. The earliest manuscript is **VRIHAT KATHĀ KOṢA** written by Srutasāgar, in Sanskrit. This book was copied in Samvat 1586 i.e. 1529 A.D. and presented to Maṇḍalācārya Dharmakīrti. The latest manuscript is "TĪNALOKA PŪJĀ" in Hindi which was copied in Samvat 1993 (1936 A.D.) It is a voluminous work and contains 978 pages. This shows that there is still the custom among the Jains to place the manuscripts in the Śāstra Bhandārs.

Some of the important manuscripts are as follows ---

(1) **VIMALANĀTHA PURĀNA:**—by Arunamani composed in Samvat 1674 i.e. 1617 A.D. in Sanskrit. It describes the life of Vimalanātha—13th Jaina Tirthankara. The manuscript is of samvat 1696 (1639 A.D.)

(2) **HOLIKĀ CAUPAI**—composed by Dūngara Kavi in samvat 1629 (1572 A.D.) in Hindi. It narrates the story of Holikā according to the Jaina faith. There are 85 Padyas in the work. The last two stanzas of the work are as follows

मोलहमह गुणतीमद मार, चैत्रद बदि दुतिया बुधिवार ।

नयर मिकदगबहद गुणकरि अगाध, याचकमण्डल श्री खिमामाध ॥८४॥

तामु सोम इ गर मनि रली, मण्यू खरित्र गुरू सायली ।

जो नर नारी मृगमह सदा, तिह घर लीहुइ सपदा ॥८५॥

(3) **PANCA KALYĀṆAKAPĀṬHA:**—It was composed by Har Cand in Hindi poetry in the year 1773 A.D. It describes the five ceremonies of a Tirthankara celebrated by the Gods. It contains 117 stanzas.

(4) **SUNDARA ŚRANGĀRA**:—It is a work of Sundara Kavi composed in Saṃvat 1688 (1631 A. D.). It is a Lakṣana work which contains 374 stanzas. It is collected in a Guṭakā No. 25.

(5) **BIHĀRĪ SATASAI**:—This is Bṛjbhāsa commentary written by some Kṛiṣṇa poet in samvat 1780 (1723 A. D.) at Agra, on Bihārī Satasaī. In the end of the commentary the writer gave his full description. The manuscript was copied in Jaipur in Saṃvat 1790 (1733 A. D.) The peculiarity of this commentary is that it is in both prose and Poetry. First of all the writer gives the sense of the original Dohās in Hindī prose and then he narrates the same in poem also. The commentary of the first Dohā is as follows:—

मेरी भव बाधा हरो, राधा नागरी सोढ ।

जा तन की भाई परे, स्याम हरित दुति होइ ॥

Commentary in Hindī prose:—

यह भगलाचरण है तहां श्री राधा जू की स्तुति ग्रन्थ कर्ता कवि करतु है, तहां राधा श्रीर दुहै पाते जा तन की भाई परे स्याम हरित दुति होइ या पद ते श्री वृषमान मुता की प्रतीति भई ।

Translation in Hindī poetry.—कवित्त

जांकी प्रभा अवलोकन ही, तिहु लोक की सुन्दरता गई वारी ।

कृष्ण कहे सरसी रुहै नैननि, नामु महामुद भगलकारा ॥

जा तन की भलकै भलकै हरित युति, स्याम की होन निहारो ।

श्री वृषभान कुमारी कृपा कै, मुराधा हरो भव बाधा हमारो ॥

(12) ŚĀSTRA BHANḌĀR OF JAINA TEMPLE SANGHĪJĪ

The temple of Sanghījī is also a famous one of the city. It is situated in Modikhānā Caukari near Mahāvīrā park. The temple was constructed by Śrī Jhūnthā Rām Sanghī, who was Dewān (Minister) of the Jaipur state during the reign of Māhārājā Jaisingh III (1818 to 1835). The Grantha Bhaṇḍār of this temple contains 979 manuscripts.

Most of the manuscripts pertain to 18th and 19th century. There are several manuscripts which were written even in 20th century and the latest manuscript written in this century is Namokār Kalpa of Saṃvat 1955 (1938 A. D.) in Hindī and the earliest manuscript is PANCĀSTI-KĀYA PRABHRITA of Ācārya Kunda Kunda in Prakrit. The manuscript is of samvat 1487 (1430 A. D.)

The manuscripts are on common subjects like Pūjā, Stotra, Purāṇa and Story etc. There is an illustrated manuscript of MADHU MĀLTĪ KATHĀ written by Catura Bhuja Kavi in 17th century. The number of illustrations is 15. These are coloured paintings representing Rājasthānī art, but they are in a very torn condition.

The other work is HAMMĪRA RĀSO, which was composed by Kavi Maheśa of 17th Century. It is a poem describing briefly the life of Rājā Hammīra of Raṇthambhore.

(13) ŚĀSTRA BHANDĀR OF DIGAMBER JAINA TEMPLE, LAŚAKAR

There is a good collection of manuscripts in the Dig Jain Temple Lasakar, situated in the Borḍi Kā Rāstā, Jaipur. The Grantha Bhandār remained the centre of Śrī Kesari Singh, a scholar of 19th century who took great interest in the collection of the manuscripts. The total number of the manuscripts is 828. Following manuscripts are important one

1	Commentary on Pramāṇanaya Tatvālokāṅkār of Ratna Prabhācārya	1499 A. D.
2.	Sap'a Padārth Vritt	1484 A. D.
3.	Pancāstikāya with commentary	Amṛta Candra 1516 A. D.
4.	Ātma Prabodha	Kumār-Kavi 1515 A. D.
5	Āpta Paṅkṣā	Vidyānandi 1578 A. D.
6	Commentary on Ratna Karanda Srāvakācāra	Prabhācandra 1576 A. D.
7.	Padma Carita Uppa	Śrī Cand Muni 1454 A. D.
8	Ādiśvar Phāga	Bhaṭṭarak Gyān Bhūsana 1530 A. D.
9	Śānti Purān	Pandit Aśaga 1534 A. D.
10.	Malaya Sundri Kathā	Jaya Tilak Suri 1463 A. D.

(14) GRANTHA BHANDĀR OF NAYĀ MANDIR.

The Grantha Bhandār is situated in the Jaina Temple of Bairāṭhiyān in the Moti Singh Bhomiya Kā Rāstā. As the temple has been newly constructed, it is also called by the name of Nayā Mandir. There are 150 manuscripts in the Śāstra Bhandār. The earliest manuscript in the Grantha Bhandār is Candraprabha Carita composed by Vira Nandi in Sanskrit. The manuscript was copied in the year 1467 A. D. There are manuscripts of Rāṣmaṇḍal Stotra, Rāṣmaṇḍal Pūjā, Nirvāṇa Kāṇḍa and Aṣṭāṅghikā Jayamāl which are written in golden ink and their borders are artistically designed and embroidered. These manuscripts are remarkable for border decoration representing various kinds of floral designs and geometrical patterns. Beautiful illustrations of creepers have also been given.

(15) GRANTHA BHANDĀR OF CODHARIYĀN KĀ MANDIR

There are only 108 manuscripts in the Śāstra Bhandār of this temple which is situated in the Chajūlāl Śāh kī Galī, Caukari Modī Khānā. Out of these 75 manuscripts are written in Hindī and the rest are in Saṁskṛit. The collection is not of much consequence.

(16) ŚĀSTRA BHANDĀR of KĀLĀ CHĀBARĀ JAINA TEMPLE

There are 410 manuscripts in the Śāstra Bhandār of Kālā Chābarā Jaina temple. The manuscripts are mainly on the subjects like religion, Purāna Kathā, Pūjā and Stotra. The Guṭakās which are 106 in number contain good collection of Hindī works written by Jaina and non-Jaina authors. The manuscripts are generally of 18th and 19th century,

(17) ŚĀSTRA BHANDĀR OF MEGHARĀJĀI TEMPLE

There is a small collection of 249 manuscripts in the Śāstra Bhandār of Jaina temple of Megharājāī. The manuscripts deal with the subjects like Pūjā, Purāna and stotra. The Bhandār is systematically arranged and an incomplete catalogue is also available in the Śāstra Bhandār.

(18) SARASWATĪ BHAWAN OF YAŚODĀNANDA JAINA TEMPLE

This temple was constructed by Śrī Yaśodānanda, a Jaina Saint in Saṁvat 1848 (1791 A.D) and at the same time a Śāstra Bhandār was also established in the temple. The total number of the manuscripts and Guṭakās is 353 and 45 respectively. The collection is an ordinary one and on the subjects like Pūjā, Stotra, Purāna, but Paṭjāvalīs of the Emperors of Delhi and Hindī songs written in the praise of Bhattārakas Dharma Kīrti are of worth mention.

(19) ŚĀSTRA BHANDĀR-SIKAR

Sikar is a district Head quarter at present. It is a good city of the Western Railway on Jaipur Lohārū Branch. There are five Jaina temples in the city which possess some manuscripts but in the Jaina temple called Badā Mandir of Bisapanthi, there is a good collection of the manuscripts. The total number of the manuscripts is 532, which are on paper. Manuscripts are written in Saṁskṛit Prākṛit, and Hindī. The number of Hindī manuscripts is also a large one. Paṇḍit Mahācandra who was a good scholar of 19th century, collected various manuscripts for the Grantha Bhandār.

The Grantha Bhandār is in good condition and systematically arranged. The manuscript are placed in the Vesthanas. One rough catalogue of the manuscripts is also available in the Śāstra Bhandār. There is no rare manuscript.

(20) GRANTHA BHANDĀRS OF ALWAR

Alwar was the Matsya Deśa, the kingdom of Rājā Virāṭa of the Mahābhārat in the past. There is still a town called Macheri in this State which is a corruption of Matsya. It is why that the first Union of Rājasthān States of Alwar, Bharatpur, Dholpur and Karauli was given the name of Matsya. The Alwar state formerly appertained to the territory of Jaipur, but in the 19th century it was recognised as a separate State and Pratāpsingh was the first ruler. It is in the centre, between Jaipur and Delhi.

Alwar remained a centre of Jainas for a long time. There are nine Jaina temples in the City, out of which following temples have the collection of the manuscripts. The number of the manuscript in each temple is as follows:—

	No. of Manuscripts
(1) Temple of Chājūiām	60
(2) Jaina temple of Sābjī Sahib	40
(3) Bārtallā Jaina temple	41
(4) Jain temple Nasiāp	42
(5) Nāyā Bāzār Jaina temple	39
(6) Khandelwāl Jaina Pancāyatī Mandir	211
(7) Agarwal Pancāyatī Mandir	186

Thus the total number of the manuscripts is 619 in the seven Bhandārs of the City. Most of the manuscripts are in Sanskrit and Hindi and were written in 18th and 19th century.

There are two manuscripts TATTWĀRTH SŪTRA and BHAKTĀMARA STOTRA written in golden ink. There is also a manuscript namely AMRITASĀGARA which was composed under the patronage of Māhārāja Pratāpsingh. It is on Indian Medicines (Āyurveda) having 25 Tarangas and written in Hindi. Māhārāja Pratāp Singh was the ruler of Jaipur State from the year 1778 to 1803. The manuscript was copied in the year 1791 A D.

(21) ŚĀSTRA BHANḌĀR OF DŪNĪ

Dūnī is a town situated on the left side of the road from Jaipur to Deoli. It is twelve miles from Tonk and six miles from Deoli. There is a Jaina temple which contains a small collection of the manuscripts numbering 143 only. According to an inscription engraved on the inner wall of the temple, it was constructed in Saṃwat 1585 i. e. in the year 1528 A. D. The Grantha Bhandār of this temple was also established at the same time. The earliest manuscript is Jinadatta Kathā in Saṃskṛit which was copied in Saṃwat 1500 (1443 A. D.). Most of the manuscripts are in Hindī in which works of Vidyā Sāgar such as, (1) SOLAHA SWAPNA¹, (2) "JINA JANMA MAHOTSAVA", (3) "SAPTA VYASANA SAVAIYĀ", (4) "VIŚĀPHĀRA-CHAPPAYA" etc are important. The 'JHŪLNĀ' of Tānū Śāh in Hindī is also a rare work written in various metres and deals with on several topics. "RAJŪL KĀ BĀRAHAMĀSĀ" of Ganga Kavī is a rare work. Ganga Kavī was a Jaina poet and his full name was Gangādāsa. He was the son of Parwata Dharmārthī who was also a Hindī scholar. The work describes the various kinds of hardships sustained by Rājula in the twelve months.

ŚĀSTRA BHANḌĀRS OF TODĀRĀISINGH

Todārāisingh which was famous by the name of Takśaka Garha², remained famous literary centre for a long time. It is said to have been founded by the Nāgas. In the 15th century it was under the Sisodiyā Rājputs of Udaipur, but after the defeat of Rānā Sangrāma Singh they became independent and under the rule of Akbar this whole province passed under him.

From the old ruins it seems to be a very ancient town. There is one Viṣṇu temple which was built by Guhil kings in the 10th century. The town is beautifully

१ मुखकर सुन्दर मूलसघ गद्य सरसति जागो ।

बलात्कार गण मार मूरी अभयेउ वखागो ॥

तम पट्टे शुभचद्र हवा गद्य नायक गुण धारक ।

तस गुरु भ्राता ब्रह्मचारि श्री विद्यामागर ॥

सघपनि माधव बचन श्री साल म्वपन कविन जे कहै ।

भगो मुणो जे भावमु ते अहे लोक मुख लहे ॥६॥

2 Prasasti Sangrah Āmer Śāstra Bhandar Jaipur page 162

3 Ibid

surrounded by the walls. It is a city of tanks. The relation with the Jaina religion remained from an old period. From an inscription of Vijoliā dated 1169 A.D. it appears that Vaśravan, the fore fathers of Lallak constructed a Jaina temple in Todāpatanna. The town remained the literary centre from the very beginning. Solanki kings were very kind to Jainas so they also helped them in the enrichment of the literature.

Pravacanasāra¹ was written in the year 1440 by Narsingh pupil of Madana Deva who was the brother of Acārya Śubhacandra. The manuscript of Ādipurāṇa² was copied in the year 1480 in the Parswanātha temple.

Under the rule of Rāmcandra Rāo, this town remained the main centre of literary activities as he was himself a lover of literature and art. Several manuscripts were written in his time. Some of the manuscripts written in his time are as follows:—

- (1) In Samwat 1612 (1555 A.D.) manuscript of Upāskādhyayana³ was copied
- (2) Nāga Kumār Carita⁴ of Puspadanta was copied in Samwat 1612 (1555 A.D.)
- (3) Yaśodharā Carita⁵ was written in Ādinātha temple in the same year i.e. 1555 A.D.
- (4) Yaśodharā Carita⁶ was copied in Samwat 1610 in the Ādinātha Jaina temple and presented to Bhattāraka Lalit Kūti. At this time Salim Śāh Sūrī was the emperor of Delhi.
- (5) Nāga Kumār Carita⁷ was copied in Samwat 1603 (1546 A.D.)
- (6) Jambu Swamī Carita⁸ of Vīr Kavi in Apabhraṃśa was copied in Samwat 1600 (1543 A.D.) and 1601 (1544 A.D.) and both were presented to Mandalācārya Dharmacandra

1. Vīr Vānī Vol.

2. Rājasthān ke Jaina Śāstra Bhaṇḍāron kī Granthā Sūcī, part II, page 208.

3. Āmer Śāstra Bhaṇḍār, Jaipur.

4. Ibid.

5. Prastuti Sangrah, Āmer Śāstra Bhaṇḍār, Jaipur p. 162

6. Ibid. p. 163

7. Rājasthān ke Jaina Śāstra Bhaṇḍāron kī Granthā Sūcī, Part II page 247.

8. Śāstra Bhaṇḍār of Tholiyā Jain temple Jaipur

After Rāma Candra Rāo, Kalyān Singh became the ruler. Under his rule also several manuscripts were written. The manuscript of Dharmopadeśa Śrāvākācāra¹ and Jasahar Carīya² were written in the year 1558 and 1557 A.D. respectively. In the time of Jagannātha Rāo also Toḍārāisingh remained the centre by literary activity. Ādinātha Purāṇa³ of Puspadanta was copied by Śāh Nānū and presented to Bhaṭṭāraka Davendra Kirti in Samwat 1664 (1607 A.D.). In Samwat 1708 (1651 A.D.) Khinvasi of Toḍārāisingh presented the Padmapurān of Raviṣeṇācārya to Paṇḍit Harśa Kalyāna.

(22 & 23) GRANTHA BHANDĀRS OF ĀDINĀTHA & PĀRŚWANĀTHA JAIN TEMPLES

There are at present two Grantha Bhandārs. One Bhandār is situated in the Ādinātha Jain temple, while the other one is in Pārswanātha temple. The Śāstra Bhandār of Ādinātha temple contains 246 manuscripts and the Śāstra Bhandār of Pārswanātha temple has 105 manuscripts. Most of the manuscripts are such as are used for the daily Swādhyaṃ. The number of Hindi manuscripts are more than the manuscripts of any other language. Some of the important manuscripts are as follows —

1. Caturvidha Dāna Kavitta by Gvān Sāgar of 18th century.
2. Nemīswār Phāga by Vidyānandi composed in Samwat 1640 (1583 A.D.). The work consists of 766 stanzas
3. Triloka Sāra Ṭikā by Mādhava Candra Trivaidya The manuscript is dated Samwat 1500 (1443 A.D.)
4. Pravacana Sāra Ṭikā by Prabhā, Candra the manuscript is dated samwat 1605 (1548 A.D.). The earliest manuscript is Caturvinśati Stavan⁴ which was written in Samwat 1449 (1392 A.D.)

1. Śāstra Bhandār of Jain temple Bādhi candi

2. Āmer Śāstra Bhandār, Jaipur

3. Ibid.

4. Jain Śāstra Bhandār of Ādinātha temple of Toḍārāisingh.

5. मध्यदेशस्थ सखाशद्र गतिवासि देवविभुतः सर्वदेवस्तस्यात्मजेन शोभनमुनिना विहिता
इमाश्चतुर्विंशतिजिनस्तुतयः तदग्रजपंडितधनपालविहिता विवरणानुसारेण चैयमवबूणि-
महायमकखंडनरूपाण तासां स्तुतीना लेशतो लेखि । संवत् १४८३ वर्षे आश्विनमासे
वदि ४ ।

(24) ŚĀSTRA BHANḌĀR OF FATEHPUR (SHEKHĀWĀṬĪ)

Fatehpur is a beautiful city in Sikar District of Rājasthān. It is now a Railway station on the Sikar-Cūru Branch of the Western Railway. Fatehpur remained the literary seat of Jains. From the very beginning Jains played an important role in the development of literature. The Agarwāla Jaina temple of Fatehpur was the centre of Bhaṭṭārakas who used to visit this place from time to time and took initiative in the management of the temples. These Bhaṭṭārakas used to collect the manuscripts and placed them in the Bhaṇḍārs. There is a collection of about 400 manuscripts at present in the Bhaṇḍār. These manuscripts are of later centuries i.e. 18th and 19th century. Most of the manuscripts were either written here or got written from else where and presented to this Bhaṇḍār by the Jains of this city. In this respect Pandit Jiwan Rām's contribution is marvellous. He wrote a Guṭakā which contains the matter of at least one lakh ślokaś. Except this, Triloka Sārā Bhāṣā (1746 A.D.) Harivaṇśa Purāna (1767 A.D.), Mahāvīra Purāna (1353 A.D.), Samayasār Nāṭak (1836 A.D.) Gyanārṇava of Śubha Candra (1831 A.D.) and several others were copied here and are preserved in this Bhaṇḍār.

The Gutakā as stated above is the biggest Guṭakā, in material ever found any of the Bhaṇḍārs. It mainly deals with Āyurveda and Jhoṭiśa. It contains 1228 pages. This was written in Cūru by Śrī Jiwan Rāma from the year 1838 to 1860 A.D. and was completed in Fatehpur City in the year 1860 A.D.

There is another manuscript Namokāra Mahatmya Kathā, which contains 689 pages of size 13" x 7½". The manuscript was got written by Hirālāl Sohanlāl, Delhi and presented to this Grantha Bhaṇḍār in the year 1922 A.D. It is fully illustrated and contains 76 illustrations on the various happenings in the life of the great persons of Jaina Mythology.

JAINA ŚĀSTRA BHANḌĀRS-DAUSĀ

Dausā was an old capital of Kachhāwā Rājputś and one of the most ancient cities of Rājasthān. It was famous by the name Devagiri. But now a days it is a good town on Jaipur-Bharatpur Road. There are two Jaina temples and both the temples have Śāstra Bhaṇḍārs in them.

(25) ŚĀSTRA BHANḌĀR OF BĪSPANTHĪ MANDIR

There is an inscription at the back side of the main Veda according to which this temple was constructed in Saṃvat 1701 (1644 A.D.) but as per oldness of the city and the temple itself. It seems that in that year it was reconstructed. The Śāstra Bhaṇḍār of this temple is a small one. It contains only 177 manuscripts

including the Gutakās. Most of the manuscripts are of Hindī works. These manuscripts are of 17th to 19th century. Some of the manuscripts are important and they can be used at the time of their editing. The manuscripts of Vilhaṇ Śāsikalā Prabandha is a good work of 17th century. It is with Hindī commentary by the poet Sāranga. The work runs both in Saṁskrit and Hindī.

(26) ŚĀSTRA BHANDĀR OF TERĀPANTHĪ MANDIR DAUSĀ

There is also a small Śāstra Bhandār containing 150 manuscripts written on paper. Out of which most of the manuscripts are written in Hindī. But there is a good number of Apabhraṁśa manuscripts which were copied in 17th and 18th century. This shows that there was a general love and system of reading the Apabhraṁśa works upto 18th century. The manuscript of Caturdaśa Gunasthān Carcā is a rare one. It was written by Akhayaṛāj in Hindī prose.

(27) & (28) ŚĀSTRA BHANDĀRS OF BASWĀ

Baswā is an old town and tehsil headquarter of Jaipur District in Rājasthān. It was the birth place of several scholars of Hindī literature and specially of Seth Amar Cand Bilālā for whom it is stated that he constructed the Jaina temple of Śrī Mahāvīraji. Jaina poet Daulat Rāma Kāślīwāl¹ (18th century) a famous story and Purāṇa writer was born in Baswā and his father Ānanda Rāma also lived there. In the 18th and 19th century Baswā remained a centre of these scholars. There are several manuscripts in the Jaina Bhandārs of Jaipur city which were copied in Baswā and brought from there to the Jaipur City Bhandārs

These manuscripts belong to the period from 1733 to 1835 i.e. for about one century during which the town was a centre of literary Activities. Caubīsagunasthāna Carcā² was copied in Saṁvat 1832 (1775 A.D.). Mūlacāra Pradīpa³, Pāṇḍava Purāṇa⁴, Rasik Priyā⁵, were copied in Saṁvat 1820, 1792 and 1733 respectively. There is still a collection of the manuscripts in two Jaina temples which throws some light on its bright past. Both the Terāpanthī and Pancāyatī temples contain Śāstra Bhandārs one in each temple. The Terāpanthī temple is very old and according to the inscription found in the temple it was constructed in the 16th century. The

1 & 2 Manuscript preserved in Śāstra Bhandā Baswā

3 Rājasthān ke Jaina Śāstra Bhandāron ki Grantha Sū. I part III, p. 166

4 Ibid. p. 223

5 Ibid. p. 251

Terāpanthī Sect came into existence in the year 1626 A.D. according to Mithyātva Khaṇḍan Nāṭak¹ of Bakhat Rāma.

The Pañcāyati Mandir is also an old temple and important from the point of art and architecture. There is a Jaina idol of a very big size of the 12th century, which also shows that the temple was constructed in very early times. There is a small Grantha Bhaṇḍār which shows that sometime ago there was a very good collection of the manuscripts. The manuscripts were written between 15th to 18th century. The earliest dated manuscript is Samayasāra Vṛttī² which was copied in Saṃvat 1440 (1383 A.D.). Works of Hindī and Prākṛit are in majority in the Śāstra Bhaṇḍār. The following are the important manuscripts:—

- (1) KALPASŪTRA —The manuscript is illustrated and written in golden ink. It has 39 paintings on the life of Lord Mahāvīra. The various expressions depicted in them are very good. The manuscript was copied in the year 1479 A.D.
- (2) KALPASŪTRA :—This is another manuscripts which is also well illustrated. It contains 42 paintings which are evidences of good art. The manuscript is dated Saṃvat 1528 (1471 A.D.)
- (3) PADMANANDI MAHĀKĀVYA TĪKĀ —This is a commentary written by Kavi Prahalāda in Saṃskṛit on the original work Padamandī Pañcaviṃśati. The commentary is a rare one.
- (4) MALAYASUNDARI CARITRA by Jayatilak Śūri in saṃskṛit. The manuscript was copied in Saṃvat 1490 (1423 A.D.).
- (5) ABHAYA KUMĀR PRABANDHA CAUPAI —written in Hindī in Saṃvat 1685 (1628 A.D.). The work is also a rare one. It describes the life of Abhaya Kumār

(29) ŚĀSTRA BHANḌĀR—MOZAMĀBĀD

In 17th century Mozamābāda was a centre of Jaina literary activities. It is an old town which seems to be later on renamed as Mozamābāda. In the year

1. Āmer Śāstra Bhaṇḍār Jāipur

2. सवत् १४४० वर्षे चैत्र सुदी १० सोमवासरे अखेह योगिनीपुरे पैरोजसाहिराज्यप्रवर्तमाने श्री देवसेन श्रीविमलसेन श्रीधर्मसेन सहस्रकीर्तिदेवाः तत्र जज्जिनगरे श्रीश्रेष्ठिकुलान्वये गर्मगोत्री सा घनातेन समयसार बहुदेव टीकाकर्ता मूलकर्ता श्रीकुन्दकुन्दाचार्यदेव-विरचित लिखाप्य सहस्रकीर्ति आचार्यप्रदत्त ।

1607 A.D. one grand Jaina Prapīsthā ceremony was celebrated which was conducted by Śrī Nānū Godhā who was the Minister of Rājā Mansingh of Jaipur. Only four year's before this ceremony Chītar Tholā a Hindī writer completed his work 'Holī kī Kathā' in saṁwat 1660 (1603 A.D.) and described the town as follows:—

सीलासे साठे शुभवर्षे फालगुण शुक्ल पूर्णिमा हर्ष ।
 सीहे भोजाबाद निवास, पूजे मन की सगली प्रास ॥
 सीहे राजा मान को राज, जिहि बोधि पूरब लग पाज ।
 सुखि सबै नगर मे लोग, दान पुण्य जाणे सउ भोग ॥

—Praśasti Sangrah p. 231

In the year 1538, Bhavīsyadatta Carita of Dhanpāl Kavī was written in this town and at present this manuscript is housed in the Śāstra Bhaṇḍār of Āmer, Śrāvākācār of Vasunandī which was written in Saṁwat 1630 (1573 A.D.) is preserved in the Grantha Bhaṇḍār of temple Badhīcand. In the year 1589 A.D. Ādinātha-purāṇa of the Apabhramsa language was copied in the Ādinātha temple.

Saṁwat 1660 (1603 A.D.) was specially marked for literary activity. Yaśodharā Carita¹ of Sakal Kīrti and of Gyāna Kīrti² were copied in this year and were placed in various Bhaṇḍārs of Rājasthān,

The Śāstra Bhaṇḍār is a part of the temple which is situated in the centre of the town. The manuscripts are placed in two Almirahs and their total number is 368. The condition of the Śāstra Bhaṇḍār is not satisfactory. Several manuscripts have been destroyed due to the carelessness of the management. They have not been placed even in Vesthans so the dust and climate have attacked them frequently.

There are two copies of Jasahara Carīya of Puṣpadanta fully illustrated. No where these illustrated manuscripts in Apabhramśa language have been found. As such these are rare manuscripts. Out of these one is complete and other is incomplete. These were copied in 16th century. The paintings are very fine. The earliest dated manuscript is of the 15th century. The manuscripts of Pravaṇsāra of Kunda Kunda Acārya, (ii) Jinendra Vyākaraṇa (iii) Śaṭkarmopdeśa Ratnamālā of Amarkīrti (iv) Triṣaṣṭismrati Śāstra by Āśādhar (v) Yogasāra by Amitigatī (vi) Tattwārtha Sutra Tīppāṇī by Yogadeva (vii) Ādipurāṇa Tīppana by Prabhācandra are important.

1. Rājasthān ke Śāstra Bhaṇḍāron kī Grantha Sūci, Part III.

2. Praśasti Sangrah of Āmer Śāstrā Bhaṇḍār, Jaipur. page. 281

There is also one manuscript of Kṛiṣṇa Rukamanī veli written by Prithivi Rāj with the commentary of Lākhā cāraṇa. This is a rare manuscript.

(30) JAINA GYĀNA BHANDĀR OF JHUNJHUNU

The collection in the Jaina Śāstra Bhandār¹ Jhunjhunu is not a large one. The total number of the manuscripts is 310. It possesses Hindī manuscripts more than those in other languages. The names of these manuscripts may be mentioned below.—

1. Abhaya Kumār Caupai by Yug Pradhān Jin Candra Sūri.
2. Pāñca Sandhi by Hemrāj in Hindī poem
3. Hansrāja Vacharāja Caupai by Tikam Cand.

(31) JAINA ŚĀSTRA BHANDĀR, RĀJAMAHAL

Rājamahal is a town in Tonk District of Rājasthān. It is about 80 miles from Jaipur and 20 miles from Tonk in the north. The River Banās takes a beautiful turn here and the place is a beauty spot in the rainy season. It was the centre of literary activities for about 300 years. In the manuscript of Harivansa Purān¹ of Brahma Jinadāsa copied here in Samvat 1661, Rājā Mānsingh of Āmer has been described as the Ruler of this town. There is a Śāstra Bhandār in the Jaina temple which possesses a collection of 255 manuscripts including Gutakās. Manuscripts of Dhanya Kumār Caritra of Sakal Kīrti, Pārsvapurāna of Bhudhardāsa, Śrenika Carita, Kṛiyā Kosa and Harivansa Purāna were copied in this town from the year 1822 to 1836 A.D. The collection is though on the various subjects and mainly in Hindī and Saṁskṛit languages. Some of the important manuscripts are as follows.—

- (1) KARAKANDUNO RĀSA² :—by Brahma Jinadāsa in Hindī. This is a rare manuscript of 15th century.

1. Manuscript Catalogue Preserved in Ābhaya Jaina Granthālaya Bikāner

2. Āmer Śāstra Bhandār Jaipur

3. श्री सकलकीर्ति गुरु प्रणमो नो मूनी मृवनकीरति अवतार ।
गम कीयो मेरु बडो, ब्रह्म जिनदाम कहे सार ॥
पढे गुणो जेह सांभले, मनधर अविचल भाव ।
मनवाछित फल ते लहे, पामे सिवपुरी ठाम ॥

- (2) PRAŚNOTTAR ŚRAVAKĀCĀRA¹ :—by Sakal Kīrti in Sanskrit. This is an old manuscript and was copied in Śaṁvat 1597 (1540 A.D.)
- (3) HOLĪ KATHĀ² :—by Muni Śubha Candra. It was composed in the year 1697 A.D. It is also a rare work and has not been found so far in any of the other Bhandārs of Rājasthan.
- (4) INDRIYA NĀṬAK :—by Trilok Patni. This is a drama in Hindi. This work is also a rare one. The drama³ was completed at Kekarī (Ajmer) in the year 1898.

Continued from page . 68

धनद नाम गोवालिया, एक कमले करी चग ।
 पुड्या जिनवर मन रली, फल पाय्यो उत्त ग ॥
 एह कथा रस सामली, भवीयण सयल सुजाण ।
 पूजो जिनवर मन रली, अष्ट प्रकारे गुण भाण ॥
 एक कमल फल वस्तरयो, स्वर्ग मृगती लगे चग ।
 अनुदिन जेह जीन पूछे तेह न फले उत्त ग ॥
 सासो धरम सोहमणो, थोडी कीजे महत ।
 बड बीज जिम रुबडो, फली दीसे अनंत ॥
 इति करकण्डु मुनीरास, पूजा फल समाप्त ॥

1. स्वास्ति सवत् १५६७ वर्षे द्वितीय चैत्रमासे शुक्लपक्षे द्वितीयादिने रविवासरे...मुमुक्षुणा सुमतिकीर्त्तिना कर्मक्षयार्थं श्रावकाचार ग्रन्थो लिखित । ग्रन्थ संख्या २८८० ।
2. मुनि शुभचद करी या कथा, धर्मप्रेष्यमे छी जथा ।
 होली कथा सुनै जो कोइ, मुक्ति तथा सुख पावै सोय ॥१२५॥
 सवत सतरासे परि जोई, वर्ष पचावन अधिका और ।
 साक गणि सौलाछैबीस, चेत मुदि सार्त कहौस ॥१२६॥
 ता दिन कथा सपूरण भइ, एकसौतीस चोपई भई ।
 सेस दिन में जोडी बान, पून्यू दिसा कुसला ॥१२७॥
3. उगणीसे पचपन विषै, नाटक भयो प्रमान ।
 गाव केकेडी धन्य जहां, रहै सदा मतिमान ॥

JAINA ŚĀSTRA BHANDĀRS, MĀLPURĀ

Mālpurā is an old town in Rājasthān. According to the description available in the Gutakās collected in Śāstra Bhandār of Jaina temple, Pātodī, Mālpurā was founded in Samvat 1619 (1562 A.D.). The other name of the town is Dravyapur.¹ It remained the main centre of the Jaina literature from its very beginning. There are 8 temples in the town. Out of which 4 temples have collections of manuscripts. The earliest² manuscript was copied in Mālpurā in Samvat 1631 (1574 A.D.). This is Vaddhamān Cariya of Jaymitra Hala copied by Kamal Kīrti for his own study. The other manuscripts which were copied here belong to the year 1576, 1588 1592, 1652, 1829, 1803, 1812, 1783 A.D. and hundreds of others which are in the various Śāstra Bhandārs of Rājasthān

(32) JAINA GRANTHA BHANDĀR CAUDHRIYĀN TEMPLE--MĀLPURĀ

There is a small collection of manuscripts numbering 50. All the manuscripts are on paper. The condition of the manuscripts is not good. There is a copy of BĪHARĪ SATSAI which contains 735 stanzas. The manuscript of Pārswanāth Rāso³, composed by Brahma Kapoor Cand also forms part of the collection. This was composed in Samvat 1597 (1540 A.D.). The work is a rare one and has not been published so far. It deals with the life of Pārswanātha.

(33) GRANTHA BHANDĀR OF ĀDINĀTH TEMPLE--MĀLPURĀ

There is also a small collection of manuscripts which contains books meant only for daily reading. The Grantha Bhandār is quite in disorder and in bad condition. Among the rare manuscripts one is Kṣetrapāla Vintī⁴, by Muni Subhacandra and the other is Hindī Padas by Harsa Kīrti which are copied in a gutakā number 3.

1. Pūjā Pātha Sangraha preserved in the Grantha Bhandār Mālpurā

2. Āmer Śāstra Bhandār Prasasti Sangrah, page 130.

3. ताम तणु सिधि तसु पडित कपूरजीचद, कीयो राम चिति धरिधि आनद ।

4. गीत पहली गाय जो रमाय क्षेत्रपाल को,

मुनि सुभचद गायो गीत, श्रीलाल को ॥११॥

(34) ŚĀSTRA BHANḌĀR OF TERĀPANTHĪ TEMPLE-MĀLPURĀ.

There is here a collection of 74 manuscripts. It is an ordinary collection. There is no rare manuscript here but old copies of some manuscripts are in the collection.

(35) JAIN ŚĀSTRA BHANḌĀR-BHĀDWĀ

Bhādwā is a village in Phulerā sub-division. The village is 3 miles from the Railway station Bhainslānā on the Rewari-Phulerā Branch line of Western Railway. There is here a small Śāstra Bhaṇḍār having 130 manuscripts and 20 Guṭakās. Though there is no rare manuscript here, the copies of the following manuscripts are very important:-

- (1) DHARMAVILĀSA :-by Dyānata Rāya in Hindī (18th Century)
- (2) Hindī Translation of RATNA KARANDA ŚRĀVAKĀCĀRA by Sadāsukha Kāśliwāl in Hindī (19th Century)
- (3) GYĀNĀRṆVA BHAṢA :-by Labdhi Vijaygaṇi in Hindī (17th Century)
- (4) BRAHMAVILĀSA :-by Bhaiyā Bhagawatīdāsa in Hindī (18th Century)
- (5) DHARMOPADEŚA ŚRĀVKĀCĀRA :-by Dharmadās in Hindī (16th Century)

All the manuscripts are written on paper. There is a good collection of Hindī works in Guṭakās such as DOHĀŚATAKA by Rūpa Cand and Updeś Pacciśī by Rāmdāsa.

ŚĀSTRA BHANḌĀRS IN BHARATPUR DISTRICT

The former Bharatpur State and now a district of Rājasthān remained a literary centre for a long time. As this district of the Rājasthān is considered a part of Brija Bhūmi so the Hindī works influenced by Brija language (a part of Hindī) are in good number in the Grantha Bhaṇḍārs of this district. There are Jaina Grantha Bhaṇḍārs in Bharatpur, Deeg, Kāmā, Bayānā, Vair, and Kumher.

Bharatpur City was founded by Surajamal Jāt. It was one of the two Jāt states in Rājasthān before its merger. Śrūta Sāgar a poet of 18th century described Bharatpur in his work Ṣaṭa Māla Varṇan' in the following way:—

देस काठहड बिरजि मी, वदनस्यध राजान ।
 ताके पुत्र है भलो, सूरजमल गुणधाम ।
 तेजमुञ्ज रवि है भलो, न्याय नीति गुणवान ।
 ताको सृजम है जगत में, तपै दूसरा यान ।
 लिनह नगर जु वसाइयो, नाम भरतपुर ताम ।

In the 18th and beginning of the 19th century it was literary centre for the Jaina Scholars. There is a Jaina manuscript library which contains more than 8 hundred manuscripts. There are several manuscripts which were written in the 18th century in Bharatpur and placed in the Śāstra Bhandār of the city. Some of the manuscripts which were copied here are Sodāśakārana Jayamālā¹ of Raidhu (1830 A D) Cāritra Pujā of Śrī Bhūṣana (1759 A D) Caubisa Jinarāj Pūjā (1827 A.D.) Sārdhadvaya Dvīpa Pūjā (1769 A.D.) Brahma Vilās (1838 A D) Tatvasāra (1757 A.D.) Subhāsita Ratna Sandoha (1770 A D.) and Sidhānt Sāra Deepak (1766 A D) and many others. All the manuscripts are preserved in the Grantha Bhandārs of Bharatpur.

(36) ŚĀSTRA BHANDĀR OF PANCĀYATĪ MANDIR

There are two Jaina temples in the city and both have the manuscript libraries in them. The Śāstra Bhandār of Pancāyatī temple has good collection of manuscripts. They are placed in wooden and stone almirahs. All the manuscripts are written on paper. The date of the establishment of the Bhandār is not traceable, but it appears that soon after the construction of this temple the manuscripts were also brought from the various towns and villages of the State when the Jainas came to settle down in the city. The 19th century was time of the growth of the Śāstra Bhandār as most of the manuscripts were written in that century.

The total number of the manuscripts is 801, and the earliest dated manuscript is VRIHAT TAPĀGACCHA GURĀVALI by Muni Sunder Sūri copied in Śaṃvat 1490 (1433 A D). Most of the manuscripts are in Hindī language. SAPTA VYASAN KATHĀ composed by Mānik Candra in Śaṃvat 1634 (1577 A.D.) in Apabhraṃśa language is a rare work as no such work has been found in any other Grantha Bhandār. Apart from this some of the manuscripts which are important, are as follows:-

1. Rājasthān Grantha Bhandār Sūci, Part III p 145.

- (1) SABHĀ BHŪṢAṆA¹ :-by Gangārāma composed in Śaṃvat 1744 (1687 A.D.) in Hindī.
- (2) PADASANGRAHA .-by Harṣa Candra in Hindī,
- (3) JINADATTA CARITRA BHĀṢA¹ .-by Viśva Bhūsana in Hindī.
- (4) SUKHA VILĀSA³ :-by Jodhrāja Kāśīwāl in Hindī prose.

The collectioa of the manuscripts written in Prākṛit, Saṃskṛit and Apabh-
raṃśa languages are also in good number. This collection is not limited to religious
works as manuscripts of common interest are also in the Śāstra Bhaṇḍār. There is a
manuscript which deals with the playing of Śatranja

There is one illustrated manuscript named BHAKTĀMARA STOTRA by
Māntung Ācārya. It has 51 illustrations very well coloured, Its painting is a speci-
man of medieval art. It was copied in the year 1769 A.D.

(37) GRANTHA BHAṆḌĀR OF JAINA TEMPLE--PHOZURĀMA

There is another Śāstra Bhaṇḍār in Jaina temple, Phozurāma situated at
Kotwālī market. This is a newly constructed temple so the collection of the
manuscripts is also about 100 years old. There are only 65 manuscripts including
Guṭakās. All the manuscripts were not earlier thān 150 years ago. The manuscript

- 1 सत्रह सत सवत सरस, चतुर अधिक चालीस ।
कातिक सुदि तिथि अष्टमी, वार सरस रजनीस ॥६२॥
सागानेर सुनग्र मे, रामसिंह नृप राज ।
तहा कविजन बचपन मे, राजति सभा समाज ॥२३॥
गगाराम तह सरस कवि, कीनो बुधिप्रकास ।
श्री भगवत प्रसाद तै, इह सुम सभा विलास ॥६४॥
- 2 सवत् सत्रासै अठतीस, नाम प्रमोदा ब्रह्मावीम ।
अग्रहन बदि पांचै रविवार, अस्लेखा ऐन्द्र जोग सुधार ॥
नर नारी मन देके सुनौ, ताको जसु तिलोक मे गुनौ ।
यह अरित्र सुनियो मन लाइ, विश्वभूषण मुनि कहत बनाइ ॥
3. दोलत सुत कामा बसै,
जोष कासलीवास ।
निज सुख कारण यह कियो,
सुखविलास गुणमाल ॥

of commentary on Tattvārtha Sūtra¹ in Hindī prose is a rare one. This was composed in Vikrama Samvat 1935 (1878 A.D.) by Śrī Guvarsingh of Kumher.

ŚĀSTRA BHANDĀRS OF DEEG TOWN

Deeg which is called a city of fountains is 25 miles from Bharatpur City. It was an old capital of the Bharatpur State. There are three Śāstra Bhandārs, out of which one is in the old Deeg and the rest two are in New Deeg.

(38) ŚĀSTRA BHANDĀR OF PANCĀYATĪ MANDIR-NEW DEEG

There are 81 manuscripts in the collection of this Bhandār. Except a few one all the manuscripts are in Hindī written in 18th and 19th century. Besides the manuscripts on religion, there are manuscripts on Grammar and Medicine. There is an original manuscript of MALLINĀTHA CARITA translated in Hindī by Sewā Rāma Pātnī who belonged to this city. He composed this work in 1793 A.D. here.

(39) ŚĀSTRA BHANDĀR OF BADI PANCĀYATĪ-DEEG

There was a very old collection of the manuscripts in the Grantha Bhandār of Pancāyatī Mandīr-Deeg but due to the mis-management it fell into a sorry state. Even now the manuscripts are not systematically arranged. I also came to know that several manuscripts were taken away by the scholars of the various places and were never returned.

At present there are only 56 manuscripts which are complete and the rest are incomplete and in wretched condition. The manuscripts were copied in the 16th, 17th and 18th Centuries. The earliest dated manuscript is BHAGVATĪ ĀRĀDHANĀ² which was written in the year 1511 (1454 A.D.) in Māndalgārh. Except this there are also copies of SADĀ DARŚANA SAMUCCAYA of Rājahansa in Sanskrit,

1. श्री स्वामी उमास्वामी आचार्यकृत दशाध्यायी मूलसूत्र की सर्वार्थमिद्धि नामा संस्कृत टीका ताकी भासा बचनिका तै सक्षेप मात्र लेके दावान बालमुकद के पुत्र गिरिवरसिंह बासि कुभेर के ने अपना तुच्छ बुद्धि के अनुसार मूल सूत्रनि को ग्रथ जानिने के लिये यह वचनिका रची और सवत् १६३५ के ज्येष्ठ सुदि २ रविवार के दिन संपूर्ण कीनी ।

2. सवत् १५११ वर्षे वैशाख बदि ७ गुरु पक्षे पुष्यनक्षत्रे सकलराजि-शिरोमुकट माणिक्य-मरीचिये धारिकृत-चरणकमणपादपीठस्य श्रीराणाकु मकरात्मकलसाम्राज्यधुरा विभ्राणस्य समये श्रीमडलगढशुभस्थाने आदिनाथ-चैत्यालये ।

BHAAVISYADATTA CARIYU by Śrīdhar in Apabhraṃsa, **ĀTMĀNUŚĀṢANA** of Gunabhadra and **JAMBU SWĀMI CARITA** by Sakal Kīrti in Samskrit.

(40) GRANTHA BHANḌĀR OF JAINA MANDIR-OLD DEEG

The Grantha Bhandār is placed in the Jain temple situated in old Deeg. The temple is very old and it appears that it must have built before 14th century. There are 101 manuscripts in the Śāstra Bhandār which have been placed in wooden Almirah. They are not in good condition and are deteriorating fast. Most of the manuscripts are in Hindī and on religious subjects. But apart from this some of the manuscripts are very important. The **VIKRAMA CARITA** of Rāma Candja Sūri is one of the manuscripts not generally available in other Bhandārs. This is a Sanskrit work composed in 1423 A.D. The copy **JINAGUNAVILĀSA** of Nathmīl which was composed in Samvat 1822 (1765 A.D.) in Hindī and is dated 1766 A.D. There is also a **BHRAMARGITA** of Mukunda Dāsa which is complete and in good condition. The Hindī translation of **VASUNANDI SRĀVAKĀCĀRA** which was composed in the year 1850 A.D. in Āmer is also one of the few manuscripts. The work **CAUBISA TĪRTHANKARA PUJĀ** composed by Cunilāl in Hindī in Samvat 1914 (1857 A.D.) is a rare work. This was composed at Karauli. There is a copy of **JANMA PATRI** of Khusāla Candia who was the famous Writer of Hindī in Sāngāner (18th century).

K Ā M Ā

Kāmā is one of the oldest towns of Rājasthān. This was previously in the Bharatpur State and now it is a Tehsil Headquarter in the Bharatpur District.

From the manuscripts found in the Jain Grantha Bhandārs of Rājasthān it is presumed that the town remained a literary centre in 18th and 19th century. Though in the Śāstra Bhandār of Agarwāl Jain temple there are manuscripts relating even to 14th century, they were brought from other centres, as in the Śāstra Bhandār there is no manuscript of earlier than 18th century which was written in Kāmā.†

Jodhrāja Kāśīwāl son of Daulatarāma Kāśīwāl a famous Hindī scholar of 18th–19th century belonged to the town. Jodhrāja wrote **Sukhvīlāsa** in Samvat 1884 i.e. in the year 1827 A.D.

Hindī commentary of **Pravacanasāra**¹ and **Pancāsti Kāya**² written by Hemraṇḍ was copied in Kāmā in samvat 1719 and 1727 (1662 and 1670 A.D.) respec-

1. Preserved in Grantha Bhandār-Kāmā.

2. लिखाइत साहू श्रीदेवीदास लिखितं महात्मा दयालदास महाराजा श्रीकर्तमिहजी विजयराजे गढ कामावली मध्ये आत्माधि ।

tively. A copy of Ratna-Karaṇḍa¹ Srāvakācāra was also copied in saṁvat 1756 (1699 A.D.).

There are several manuscripts in the Śāstra Bhandār of Kāmā which were presented to it.

(41) ŚĀSTR BAHANḌĀR OF KHANDELWĀL JAINA MANDIR-KĀMĀ

There is a good collection of 578 manuscripts including the Guṭkās in the Jaina Śāstra Bhandār of Khandelwāl Jaina Mandir Kāmā. Manuscripts written in Saṁskṛit, Prākṛit, Āpabhraṁśa Rājasthānī and Hindī are there in the collection. Most of the manuscripts are old. From the collection of the Bhandār it appears that at some time this temple remained the centre of literary activities. Some of the important manuscripts which are in the collection are as follows —

1. PĀNḌAVA CARITRA² :-by Deva Prabha Suri in Saṁskṛit. The manuscript is of Saṁvat 1454 (1397 A.D.)
2. ĀTMĀNUŚAṢAN :-A commentary on it was made by Prabhā Candra in Saṁskṛit. The manuscript was copied in the year 1491 A.D. at Gwalior. The original work was written by Gunabhadra-cārya
3. SAMAYASĀR³ :-A commentary on it made by Śrī Śubhacandra in Saṁskṛit. This is a rare work and was composed in Saṁvat 1573 (1516 A.D.)
4. JINARĀTRI VRATA MAHĀTMYA⁴ -by Muni Padmanandī. The work is in Saṁskṛit and is dated 1537 A.D.
5. ĀTMA PROBODHA⁵ :-by Kumār Kavi. The manuscript was copied in Saṁvat 1547 (1490 A.D.) at Śrī Pathā Nagar.

1. Preserved in Grantha Bhandār Kāmā.

2. सवत् १४५४ वर्षे ज्येष्ठ सुदि ७ सप्तमी शुक्रवारे श्री पाण्डवचरित बयारमणो निखित महाहरीहगच्छे श्रीमुनिप्रभसूरीणा योग्य ।

3. रचितेय वर टीका नाटकपद्यस्य गद्ययुक्तस्य ।
शुभचन्द्रेण सुजयता विद्यामवल ... कान् ॥

4. इतिश्रीवर्द्धमानम्बामिकायावतारे जिनरात्रिव्रतमहात्म्यप्रदर्शके मुनिश्रीपद्मनन्दीविरचिते मनमुखायनामांकिते श्रीवर्द्धमाननिर्वाणगमन नाम द्वितीयपर्व. ।

5. सवत् १५४७ वर्षे फाल्गुन सुदि ११ दिने श्रीपथानगरे खडेलवालवंशे गर्ग गोत्रे सचई भेषपालेन लिख्यपित ।

6. PRABODHA CINTĀMAṆI :-by Rāja Śekhara Sūri. It is in Saṁskṛit prose. The manuscript was written in Saṁvat 1405 i.e. 1348 A.D. at Delhi.
7. DAŚ LAKṢAṆA KATHĀ¹ :-by Hari Canda This is in Apabhraṁsa, and was composed in the year 1467 A.D. at Gwālior.
8. DHARMA PANCAVINŚATI² :-by Brahma Jinadāsa This is in Apabhraṁsa. There are only 26 stanzas This is also a rare work.
9. PĀRŚWA PURĀṆA³ :-was composed by Padma Kīrti in Apabhraṁsa in Saṁvat 999. The manuscript was written in Saṁvat 1574 i.e. 1517 A.D. and was presented to Muni Narendia Kīrti.
10. SANGRAHAṆI SŪTRA BHĀṢĀ⁴ :-The original work was translated in Rājasthāni Prose by Daya Hansa Gani. The manuscript belongs to Saṁvat 1497 (1440 A.D.)
11. YAŚASTILAKA CAMPU⁵ :-by Somdeva Sūri The manuscript is incomplete and was copied in Saṁvat 1460 (1403 A.D.).
12. MALLINĀTHA CARITRA BHĀṢĀ :-by Sewā Rāma Pātnī The work was composed in the year 1850 The manuscript was written in Kāmā City.

1. उवएमयकहियगुणगलय, पदहमयचउवीसमलय ।
भादवसुदिपचमि अह्विमलं, गुरुवार विमाखगु खतु अमल ।
गोवगरिदुगुहाणरडय, तोमरह वम किल्हणसमय ।
सासयसुहरत्तु मवणीहिचत्तु, परमपुरिसु आगहियगा,
दहधम्महमाउ पुण सयहाउ, हरिचन्द रामसिय जिगचरणा ॥
2. मेहा कुमडगिचन्दं भवदुहसायरह जागपत्तमिण ।
धम्मविलामसुदह माणिद जिगदाम बम्हेण ॥२६॥
3. सवत् १५७४ कार्तिक बुदि ३ चित्रकूटे रागा श्री सशामगज्ये एतेषा मध्ये माह
मेघा पुत्र होरा, ईसर महेसर कर्मश्री इद् पाश्चन्नाथचरित्र मुनि श्री नरेन्द्रकोनि
योग्य घटापित ।
4. सवत् १४९७ द्वितीयश्रावणसुदि चउदमि शुक्रवारड तिण्डदिबसड तपागच्छनायक
भट्टारक श्रीरतनसिहसूग्निदं शिष्यड पंडित दयाहमगण्ड ए बालावबोध रच्चयउ
मवसील्य मांगलिब्यनं अर्थद हुवड ।
5. सवत् १४६० बैसाख बुदि १२ नेमिचन्द्रमुनिना उद्दहहस्ते लिखापितं पुस्तकमिद ।

13. PRADYUMNA CARITĀ :-by Kavi Sadhāru. The work was composed in the year 1411 (1354 A.D). This work describes the life of Pradyumna son of Śrī Kṛṣṇa, in Hindi poem.

Guṭakā number 331 is also important one. It contains several small works of Hindi written in 15th and 16th century by the various authors and specially by Śrī Vūca-Rāja and Brahma Dīpa etc.

(42) ŚĀSTRA BHANḌĀR OF AGRAWĀL PANCĀYATI MANDIR-KĀMĀ

There is a small Śāstra Bhaṇḍār which contains only 105 manuscripts. The temple is old. Śāstra Bhaṇḍār was established about 60 years ago, when separation was made between the two temples. All the manuscripts are of 18th and 19th century. There is a manuscript of PRADYUMNA CARITA which contains date of composition as Samvat 1311 (1254 A.D). The copy is incomplete one.

(43) GRANTHA BHANḌĀR OF ŚRĪ MAHĀVĪRAJĪ

The Grantha Bhaṇḍār is situated in the famous temple of Digambar Jaina Atīśaya kṣītera Śrī Mahāvīrajī. The temple is four miles from the Railway station Śrī Mahāvīrajī. The temple is famous throughout India. There is a seat of Bhaṭṭāraka. The Bhaṭṭārakas came from Āmer, the old capital of former Jaipur State. The Grantha Bhaṇḍār of this temple possesses 515 manuscripts including the Guṭakās. The manuscripts are of 15th to 19th century. There is a good collection of the manuscripts of Prākṛit, Apabhraṃśa, Saṃskṛit and Hindi works. The manuscripts are systematically arranged. The list of the manuscripts has been published. Some of the important and old manuscripts are. (1) Tattvārtha Sūtra Vṛiti (Yogadeva) (2) Nemiśwar Gīta (Valhava), (3) Trayodaśamārgī Rāso (Dharmasāgar) 4 Pārswanāth Rāso (Brahma Vastupāl and 5 Indraprastha Prabandha.

BAYĀNĀ

Bayānā is an old town of Rājasthān. There is a fort which was built earlier than the 4th century. A large hoard of Guptā coins was discovered there about two decades ago, which was studied by Late Dr. A. S. Altekar. The town was also a great centre of the Jamas. The Jaina temple in the town belongs probably to the tenth century A.D. Tradition has it that it possessed a very good collection of manuscripts but it appears that it was destroyed by the Muslim invaders. In the 18th

century the Grantha Bhandār was re-established. There are at present two Grantha Bhandārs containing several manuscripts which were copied here in Bayānā. PANCA PARMESTHI PŪJA of Yaṣonandi was copied in the year 1760 A.D. while SVAPANO-DHYĀYA was copied in the year 1811 A.D. There are two Grantha Bhandārs, one is in Pancāyati Mandir and the other is in Terāpanthī Mandir.

(44) ŚĀSTRA BHANDĀR OF PANCĀYATĪ MANDIR-BAYĀNĀ

The Grantha Bhandār though a small one is systematically arranged. A list of all the manuscripts is already prepared. The total number of the manuscripts is 150 out of which Hindī manuscripts are in majority. The collection seems to have been made in 18th and 19th century. The following are the important manuscripts in the Grantha Bhandār :-

1. VRATAVIDHĀN PŪJĀ¹ :-by Hira Lāl Lohadiā in Hindī.
2. CANDRA PRABHA PURĀṆA² :-By Jinendra Bhusana in Hindī This was composed in the year 1794 at Itāwāh.

1. तीन लोक माहि सार, मध्य लोक को बिचार ।
ताके मध्य दीपोदध, असल प्रमान जो ।
सबदीप मध्य लसै, जडू नामा दीप यह ।
ताकी दिसा दश तामै, मरत बखान जी ।
तामै देश मेवात है, बसत सुबुधी लोग ।
नगर फिरोजपुर—भीरकी महान जी ।
जामे चैत्य तीन बने, पूजत है लोग घने ।
बसत आवग वहां बडे पुन्यवान जी ।
मूल सची संघ लसै, सरस्वती गच्छ जिसै ।
गणसी बलात्कार, कुन्दकुन्द आनजी ।
औसी कुल आवक है, बश में खडेलवाल,
गोत को लुहाइया, रच करी जिनवानी जी ।
किसन हीरालाल सुत, अमर सुचन्द नित,
बाल के ल्यास व्रत, छन्द यो बखान जी ।

2. जिनेन्द्र भूषण सधु शिष्य बुद्धि कर हीन ज्यू ।
कहौ पुराण सुमान पूरण पद जान ज्यू ।
सवत् (१८४१) : ठारासे इकतालीस सांमले,

Continued.....

3. BĀHUBALI CANDĀ :-by Kumuda Candā in Hindī. This was composed in the year 1410 A.D. at Ghoghānagar
4. NEMINĀTHA KĀ CANDĀ :-by Hemcandra pupil of Śrī Bhusana. This is in praise of Neminātha.
5. NEMIRĀJUL GĪTA :-by Gunacandra. This is also in praise of Neminātha.
6. UDARA GĪTA :-by Chihal of 16th century.

(45) ŚĀSTRA BHANDĀR OF TERĀPANTHĪ MANDIR-BAYĀNĀ

The Śāstra Bhandār of this temple is also systematically arranged. The manuscripts are preserved and placed in the cloth covers duly written their names on them. There are 153 manuscripts including Gutakās in the Śāstra Bhandār. Most of the manuscripts are of Hindī works. There is no manuscript upto 17th century. This shows that the Bhandār only came into existence in the 18th century. The following are the rare manuscripts which are preserved in the Grantha Bhandār :—

Continued from page.. 79

- सावन 'माम पवित्र पाप मति की गले ।
 सुदि ह्वै द्वैज पुनीत चन्द्र रविवार है,
 पूरण पुण्य पुरान महामुखकार है ।
 शहर इटावा भलो, तहा बैठक मई,
 श्रावक गुन सयुक्त बुद्धि पूग्न लई ॥
1. रावत् चौदस मे सडसठो,
 जेष्ट शुक्ल पचमी तिथी छट्टे ।
 कविवर वारे घोषानयरे,
 अति उत्तम मतोहर शुभ घरे ॥२०७॥
 अष्टम जिनवर्गने प्रामादे,
 सामलियो जिनगान सुखादे,
 रत्नकीर्ति पदवी गुणपूरे,
 रचियो छन्द कुमुद शणिसूरे ॥२०८॥
2. काष्ठासघ विख्यात धर्म दिगम्बर धारक,
 तसु नद तट गच्छ गण विद्या भवि तारक ।
 गुरु गोयम कुल भान रामसेन गच्छनायक,
 नरसीधपुरादि प्रसिद्ध दादश न्याति विधायक ।
 तसु अनुक्रमे त्राणु अन्या, गच्छ नायक श्रीकार,
 श्रीभूषण शिष्य कहे, हेमचन्द विस्तार ॥२०९॥

1. ṢOḌAŚA KĀRAṆA VRATODYĀ PAN PUJĀ¹ -by Sumatī Sāgar in Samskrit.
2. LĪLAVATĪ BHĀṢA² -by Lāl Canda Sūri. This is a work on Jyotisa translated from Samskrit to Hīndī.
3. TATTWĀRTH SŪTRA BHĀṢĀ -by Sewā Rāma Pātnī, in Hīndī
4. AKŚAR BĀVANĪ³ -by Pāṇḍe Keśava Dāsa. There are 61 stanzas in Hīndī. It was composed in Samvat 1736 (1679 A.D.).

(46) ŚĀSTRA BHANḌĀR OF JAINA TEMPLE VAIRA

Vaira is an old town which is about 15 miles from Bayānā. This is a Tehsil Head quarter at present. There are two Jaina temples, one is Digambara and

- 1 इति पौडणकारगोद्यापन पाठ ।
पचाशदधिकैः श्लोके पटणनैः प्रमित महत् ।
नीशंकृतपरपूजाया मुमतिमागरोदित ॥१॥
- 2 मपूग्ग लीलावती भाषा मे अनरीति ।
ज्यु कीधि जीगुदिन हुई तिको कहू घर गीति ।
सनराग छत्तीम समै, वदि अमाठ बग्वाण,
पविम दिन बुधवार दिन, ग्रन्थ मम्पूग्ग जान ।
गुरू मौ चौरासी गच्छे, गच्छ खगतर मुवदीत,
महिमन्डल, मोटा मनुष्य, पूगे कर प्रतीत ।
गच्छ नायक गुणवन्त अति, प्रगट पुण्य अकूट ।
सोभागी सुन्दर वरग, श्री जिनचन्द नृगिद ।
मेवग तामु सौभाग निधि, तेम साख मुखकार,
शान्तिहर्ष वाचक भनै, जम सौभाग्य अपार ।
शिष्य तास मुविनीत मनि, लाल चन्द उग नाम,
गुरू प्रसाद कीधी मनो ग्रन्थ भण्णा अविराम ।
- 3 बावन अक्षर जोय करै मैया,
गावुं पच्चासहि मै मन भाये ।
सुख सौभाग्य नीको तिनको हुवे,
बावन अक्षर जो गुण गावे ।
लावण्य रतन गुरू सुपसावसुं,
केशवदाम सदा मुख पावे ॥६१॥

other is Swetāmbar. The Śāstra Bhandār situated in Digambara Jaina Mandir contains 120 manuscripts. The number of Guṭakās is more than the manuscripts. But the condition of the manuscripts is not good. They have been placed in the covers of cloth just like the rough papers, while some of the manuscripts are without the cloth covers.

The Gutakās contain good collection of Hindi and Sanskrit works. They mainly relate to Pūja, Kathā and Stotras etc.

K A R A U L I

Karauli is a covenanting state of Rājasthān. The City is 18 miles from Hindaun which is a Station of Western Railway (Broad gauge). Karauli remained a centre of Jaina literature in the 18th and 19th century. Nathmal Vilālā, who wrote several works in Hindi mentions the name of Karauli.

In the 18th and 19th century several manuscripts were written in Karauli and were placed in city Bhandārs and various Bhandārs of Rājasthān

(47 & 48) Grantha Bhandārs-Pancāyati Mandir & Sogāni Jaina Mandir-Karauli

There are two Jaina Grantha Bhandārs in the city. One Grantha Bhandār is in the Pancāyati Mandir and the other is in the Sogāni Jaina Mandir.

The Grantha Bhandār of Pancāyati Mandir possesses 227 manuscripts out of which the number of Guṭakās is 44. The collection was meant only for self-study. As such the manuscripts are on the subjects of Purāna, Kathā, Sidhānt etc. Varānga Cariya composed by Tejapāl in Apabhramśa language, is a rare manuscript.

The other Śāstra Bhandār exists in the Sogāni Jaina temple. There is only a small collection of 87 manuscripts. The collection is very ordinary and no rare or old manuscript exists in the Bhandār.

(49) GRANTHA BHANDĀRS OF HINDAUN.

There are two Śāstra Bhandārs established in the temples. The total number of the manuscripts is 426. The condition of the manuscripts is not good and they have been placed even without cloth covers. Several of them have already been made incomplete.

A J M E R

Ajmeru Durga, as the present Ajmer was then called, was built by King Ajaypāl Cauhan who was the king of Sapāda Lakṣa with Sāmbhar as his capital early in sixth century A.D¹. According to Prithvī Rāja Vijay, Ajaideva II, the 23rd Cauhan King of Sākambharī founded a town named it after himself. On the basis of this statement Dr Buhler² concluded that the city of Ajmer was founded by him. But the statement of Dr. Buhler does not seem to be correct as there is an inscription³ in the Chatrīs of Digambara Jaina religious leaders called-Bhaṭṭārakas which bear the date of Saṃvat 817 (760 A.D) The other inscriptions in these Chatrīs are dated 845 A.D, and 871 A.D This was long before the time Ajaideva II who lived in the 12th century

Ajmer has been the political and cultural centre of Rājasthān since its foundation. After its conquest by Śāhbuddin Gaurī, it was made capital of Rājputānā. It retained this position till the integration of the Rājputānā States in 1949 Ajaideva son of Ānājī (1130-1150 A.D) built Ānāsāgar lake and Ānājī son Viśaldeva (1151-1163 A.D) constructed the Viśalasar lake (Viśale) with temples and palaces round it. It was also a centre place of Jaina religion and culture. There is a manuscript in Jaisalmer Bhandār which was copied in Saṃvat 1212 i.e. 1165 A.D. It refers to Ajmer as Ajaymerū Durga At this time Vigrah Rāja Deva was the emperor. the Praśastis is as follows :—

सवत् १२१२ चैत्र सुदी १३ गुरौ अष्टमे श्री अजयपस्तुर्गो समस्तगजावलिबिगजितपरम-
भट्टारकमहाराजाधिराजश्रीविग्रहगजदवविजयराज उपदेशपदटीकाऽलेखीति ।

According to the Bhaṭṭāraka Pattāvalī the first Bhaṭṭāraka on the Ajmer Gadī was Viśālkīrti and he sat on this in Saṃvat 1168 (1111 A.D). This shows that the Ajmer city even before 12th century was the centre of Jainas and a great literary activities had been commenced even before the period In the 16th century the city was a great literary centre. Pradyumna Carita⁵ of Singh Kavī was written in Saṃvat

1. Ajmer—Historical & Descriptive by Harbilās Śārda 37
2. Article on Ajmer published in the Indian Antiquary Vol. XXVI, p 162-63
3. Ajmer—Historical and Descriptive by H B Śārda p 37
4. Ibid. p. 38
5. Āmer Śāstra Bhandār—Jaipur.

1595 (1538 A.D.) and presented to Mandalācārya Dharmacandra. Bhavisiyadatta Carita¹ of Dhanpāla, an Apabhramta work was copied in Saṃvat 1589 (1532 A.D.).

Āmer is a holy place for Hindus, Muslims and Jainas. There are nine Jaina temples. Two Grantha Bhandārs exist in the Jaina temple of Badā Dhaḍā and the Third one is in Jaina temple of Sethji.

(50) GRANTHA BHANDĀRS OF JAINA TEMPLE BADĀ DHĀḌĀ

The Grantha Bhandār of this temple is among the big Bhandārs of Rājasthān. The temple in which the Bhandār lies, remained the seat of the Bhaṭṭārakas for a long time. It was constructed in the 16th century and as such this Śāstra Bhandār was shifted to this temple which already existed in other temple before 16th century. The services rendered by the Bhaṭṭārakas in the enhancement of the collection cannot be even estimated. The collection work of the manuscript was continued systematically upto the Bhaṭṭāraka Vījayakīrti (18th Century). He was a good scholar and interested in the collection of the literary works. There are several manuscripts which were copied by the Bhaṭṭāraka himself. But after his death, the management of the Grantha Bhandār became disturbed and due to carelessness of management, several manuscripts were destroyed and more than one thousand manuscripts have been made incomplete. But there is a collection of 2015 manuscripts still safely preserved. The Grantha Bhandār has been now systematically arranged by the author himself in December 1958. These manuscripts belong to Samskrit, Prākṛit, Apabhramśa, Hindi and Rājasthānī works. Though the Grantha Bhandār seemed to have come into existence in the 13th century, there is no manuscript prior to 15th century. The earliest written manuscript was copied in the year 1406. It is a manuscript copy of SAMAYASĀRA PRĀBHRITA². Most of the manuscripts written in this Bhandār belong to 15th to 18th century. This shows that this Bhandār remained the literary centre during these centuries.

As the whole collection belongs to the Bhaṭṭārakas so the manuscripts on the subjects like Āyurveda, Jyotiṣa and Mantra Śāstra are also in abundance. Such a huge collection on Āyurveda is not available every where else. Several Guṇakās completely related to the Āyurvedic literature.

2. Prasasti Sāgrah of Āmer Śāstra Bhandār Jaipur p. 149

१. स्वस्ति श्री सवत् १४६३ वर्षे मार्गकृष्णत्रयोदश्या सोमवासरे अष्टमे श्रीकालपी नगरे एतेषा मध्ये साधु नदण पीत्रेण नरपति पुत्रेण साधु श्रीवान्हाचार्यदेवेन साधुनी जीणपालही लहयडिकातेन साधुराजजातेन पीत्र साधु श्रीपान्हाचन्द्र समुद्रभवने श्री समयसारपुस्तक लिखाप्य समारसमुद्रोत्तरणार्थं दुरितदुष्टविध्वंसार्थं ज्ञानावरणा-ष्टकर्मक्षयार्थं श्रीधर्महेतो सुगुरो धर्मचन्द्रदेवेभ्य पुस्तकदानं दत्त ।

Some of the old as well as complete manuscripts which can be very useful at the time of editing are as follows:—

Serial Number	Name of the manuscript	Author's Name	Date of manuscript
(1)	Ātmānuśāṣan Tika	Prabhācandra	1523 A.D.
(2)	Sidhānta Sāra	Jinacandrācārya	vs. 1526 1469 A.D.
(3)	Nagakumār Carita	Mallīśena	1618 A.D.
(4)	Candraprabha Kavya	Virnandi	1621 A.D.
(5)	Prasnottar Srāvākācār	Sakalkīrti	1496 A.D.
(6)	Dharma Parikṣā	Āmitigatī	1480 A.D.
(7)	Sabda Bheda Prakāśa	Maheśwar	1569 A.D.
(8)	Harivaṃśa Purāna	Brahma Jinadāsa	1516 A.D.
(9)	Sāgar Dharmāmṛita	Āśādhar	1523 A.D.
(10)	Śabdānuśāṣan	Hemcandra	1457 A.D.
(11)	Yogasāstra	—do—	1530 A.D.
(12)	Subhāsita Ratan Sandoha	Āmitigatī	1517 A.D.
(13)	Sukumāla Cantra	Sakalkīrti	1480 A.D.

There is a good collection of Sanskrit and Hindī works which are preserved only in this Bhandār. Some of them are as follows —

(Sanskrit Manuscripts)

(1)	Ādhyātma Rahasya	Āśādhar	13th Century
(2)	Jītasāra Samuccaya	Vīṣṭha Nandi	13th Century
(3)	Samādhi Maraṇotsava Dīpikā	Sakal Kīrti	15th Century
(4)	Citra Bandha Stotra	Medhāvī	"
(5)	Carpaṭa Śatak	Cārpata	"

PRĀKRITA & APABHRAṂŚA MANUSCRIPTS

- | | | |
|-----|-------------------------------------|----------------------|
| (1) | Prākṛit commentary on
Gomattasār | Unknown author |
| (2) | Pingala Caturaṣṭi Rūpaka | Unknown (Prākṛit) |
| (3) | Pāsa Carīyu | Tejāpāl (Apabhraṁśa) |

HINDI & RĀJASTHĀNĪ MANUSCRIPTS

- | | | | |
|------|---------------------------------|----------------------|------------------------------------|
| (1) | Budhi Prakāśa | Delha | 16th Century |
| (2) | Viśāḷkīrti Gīta | .. | " |
| (3) | Dharma Kīrti Gīta | Vūcaraia | " |
| (4) | Bhuwan Kīrti Gīta | -do- | " |
| (5) | Subhānu Carita | Upādhyaya Vinaysāgar | |
| (6) | Śānti Purāna | Ṭhākur | Vs 1562
(1505 A.D.) |
| (7) | Cetana Pudgal Dhamāla | Vūcaraja | 16th Century |
| (8) | Mriga Saṁvāda | Devaraja | Composed in the
year 1576 A.D. |
| (9) | Pārsvanātha Ādityavāra
Kathā | Brahma Nemidāsa | |
| (10) | Ādityavāra Kathā | Muni-Sakalkīrti | Composed in the
year 1687 A.D. |
| (11) | Sītā Satu | Bhagwatidāsa | Completed in the
year 1627 A.D. |
| (12) | Śīl Battisī | Bhagwatidāsa | 17th Century |
| (13) | Rājmati Gīta | " | " |
| (14) | Argalapur Jina Vandanā | " | " |
| (15) | Rājavālī | " | " |
| (16) | Cūnarī Rāsa | " | " |
| (17) | Manakarahā Rāsa | " | " |
| (18) | Banjāra Gīta | " | " |
| (19) | Rajamati Nemīsvār Dhāl | " | " |

A short description of some of these works have been made in the VI Chapter of the book. The manuscript of Kṛiṣṇa Rukamaṇi Velī of Prithviraja contains 308 stanzas and the manuscripts of Madhumālī Kathā contain 916 verses.

(51) GRANTHA BHANDĀR OF JAINA TEMPLE SETHJI

The collection of the manuscripts is an ordinary one. The total number is about three hundred. It seems that most of the manuscripts were either purchased or brought from the Śāstra Bhandār of others temples. There are no rare and early manuscripts here.

GRANTHA BHANDĀRS OF BĪKĀNER DIVISION.

Bīkāner¹ State was founded by Bīkājī in the year 1488 A.D. Previously the area consisted of several small political regions under Sankhlās Parmārs, Cauhāns, Bhāṭts and Jāṭs. But after conquering all of them Bīkājī founded a state which was called Bīkāner after his name². From Jodhpur among other warriors Bothra Vatsarāja and Vaid Lākhaṇsījī who were Oswal Jainas came with Bīkājī. Vatsa Rāja³ was the Minister of Rao Lūpakaran. Thus in the Bīkāner state from very beginning the Jainas generally conducted the administration of the state and the rulers had great confidence in them.

Apart from the political importance, Bīkāner City has also its importance from the literary point of view. There are collections of about 50 to 60 thousand manuscripts only in Bīkāner out of which about 20 thousand manuscripts are in the collection of Anūpa Saṁskṛit library and the remaining 40 thousand manuscripts are collected in the Jaina Bhandārs. In this big collection of manuscripts, there are hundreds of manuscripts which are rare and available only in these Bhandārs. Besides the huge collection there are manuscripts which are illustrated and written with golden and silver ink. The illustrated Vigyapti literature is also in their collections. In this Division all are Svetāmbār Grantha Bhandārs and no Digambar Grantha Bhandār are there. The following are the Grantha Bhandārs in the city

(52) VRIHAT GYANA BHANDĀR⁴

The collection of the manuscripts has been placed in Barā Upāsṛā in in Rāṅgaḍī kā Cauka. Before the year 1901 there was no such Bhandār here, but

1. The History of Bīkāner State Part I, by G. S. Ojha p. 96

2. Ibid. page 91

3. Bīkāner Jainā Lekha Sangraha page 2

4. Manuscript Catalogue preserved in Abhiya Jaina Granthālaya Bīkāner.

due to the continuous persuation and hard labour of Śrī Yati Himatūji, this great Bhaṇḍār could be established. The whole Bhaṇḍār consists of eight individual collections which were placed in different Almirahs. The names of the Srāvakas who presented their manuscripts to this Bhaṇḍār, have been also written on the different almirahs. This collection was made from the following Bhaṇḍārs.

(1) DĀNA SĀGAR BHANDĀR —

Danasāgar placed the manuscripts in this Bhaṇḍār so this collection was named Dānasāgar Bhaṇḍār after him. There are 2792 manuscripts in the collection which have been placed in 74 bundles. The collection is very rich and has manuscripts on various subjects. Most of the manuscripts are written in Sanskrit, Prākṛit, Hindī and Rājasthānī. The following are some of the important manuscripts —

- (a) Bhagwatī Tripāthavratī. —by Abhayadeva Sūri. The commentary was written in the year 1071 A D.
- (b) Ācārāṅga Tripātha Vratī —Śīlāṅgācārya. The commentary was composed in Śāk Samvat 798.
- (c) Viśāldeva Cauhaṇ Rāsa —This was composed by Nalha. This is a historical work which describes the life of Viśāl Deva and his wife Rānī Rājmatī. This is a very old book in Hindī. The manuscript is incomplete having only 23 pages.
- (d) Pingalā Śāstra —written by Hamīta in Rājasthānī language. The work was composed in Samvat 1786 (1729 A D). It deals with the subject of Prosody.
- (e) Tapāgacha Pattāvalī —contains a complete list of Sādhus who have been in the Tapāgacha, a branch of Svetāmbara Jains.

(2) MAHIMĀ BHAKTI BHANDĀR —

Mahimā Bhakti was a Jaina Sādhu belonging to Khartargacha. He was the disciple of the famous scholar Upādhyāya Ksema Kalyāna. There are several rare manuscripts available in the collection which are preserved as bundles. The total number of manuscripts is about 3000 which are placed in 89 bundles. All the manuscripts are on paper except a few ones. The earliest palm leaf manuscript is ŚRĀVAKA PRATIKRAMANA which bears the date of Samvat 1309 (1252 A.D.). The manuscript copy of the ĀVAŚYAKA VRATTI called DURGĀ PADA VYĀKHYĀ commented by Muni Śekhar Sūri

in Saṁvat 1471 (1414 A.D.) is dated 1453 A.D. The manuscript of NAV VILAS NĀṬAK was written by Rāmacandra in Saṁskṛit. The manuscript of this NĀṬAK is of the year 1516 A.D. SANDEH DOHĀVALI composed by Jinadatta in Hindī bears the Saṁvat 1495 (1438 A.D). The author was the disciple of Jayasāgar Upādhyāya.

(3) VARDHAMĀN BHANḌĀR --

The collection of the Vardhamān Bhaṇḍār is valuable from the point of view of Hindī and Saṁskṛit manuscripts. All the manuscripts are on paper. The following are the important manuscripts —

1. Nāma Mālā —of Kavi Banārsidāsa of 17th century. This is a book on Lexicography in Hindī
2. Sangrahnī Ṭabbā Tikā --The commentary called Ṭabbā was made by Śrī Candra Sūrī. This is an illustrated manuscript written in Prākṛit
3. Sripāla Caritra —composed by Ratna Śekhara in Sāṁvat 1428 (1371 A.D.) in Prākṛit language
4. Vikrama Sena Caupai :—This is a work of Mānāsāgar Kavi who composed it in Saṁvat 1724 (1667 A.D). The manuscript was copied in the year 1795 A.D
5. Suvā Bahaṭṭarī :—By Devadatta Bhaṭṭa. This book deals with 72 small stories in Hindī told by a parrot
6. Gorā Bādal Caupai :—written in Hindī by Hema Ratana. It describes the famous battle which was fought between Allāuddīn and Ratnasena king of Chittor

(4) ABHAYA SĪNGH BHANḌĀR

The whole collection was presented by Śrī Abhaya Singh who was a Jaina Srāvaka of Bīkāner. There are 23 bundles which contain 427 manuscripts. All the manuscripts are on paper. Some of the important manuscripts are as follows —

1. Viveka Vilāsa :—by Jinadattā Sūrī. The manuscript was copied in Saṁvat 1460 i.e, 1403 A. D. It is in Saṁskṛit.

2. **Ḍholāmārū** :—By Kuśallābha. This is a Rājasthānī work composed in Saṃvat 1617 (1560 A.D.) at Jaisalmer. It describes a famous love story of Ḍholā and his wife Māru.
3. **Singhāsana Battisī** .—Gyāncandra. The work was composed in Saṃvat 1598 (1541 A.D.). It describes 32 stories connected with the throne of King Vikram. The manuscript is of 1621 A.D.
4. **Sripāla Rāsa** :—This is a work of Śrī Gyāna Sāgar who was the student of Śrī Guna Deva Sūri. The work was composed in Saṃvat 1531 (1474 A.D.) and describes the life of Śrīpāla.

(5) JINA HARŚA SŪRI BHANḌĀR

The total number of the bundles is 26 in which there are 295 manuscripts. All the manuscripts are on paper. The collection is an ordinary one.

(6) BHUWAN BHAKTI BHANDAR

The total number of the bundles here is 14 in which 476 manuscripts are placed. The collection is an ordinary one but there are several manuscripts which are old as well as rare. The following are some of the important manuscripts —

1. **Kumār Sambhava Vṛtti** —by Laxmī Vallabha Gaṇi in Saṃskṛit. It is a commentary on the famous Saṃskṛit Kāvya, Kumār Sambhava of Kālidāsa. The manuscript was copied in Saṃvat 1822 (1765 A.D.).
2. **Rājā Bhoja Bhānumati Kathā** :—This is a Rājasthānī work. The name of the author is not written but it describes the story of King Bhoja and Bhānumati.

(7) RĀMA CANDRA BHANḌĀR

The total number of manuscripts is 300 placed in 9 bundles. The collection is an ordinary one. Most of the works are in Hindī which were copied recently.

(8) MAHARA CANDRA BHANḌĀR

The total number of manuscripts is 295 in 8 bundles.

(53) BHANDĀR OF ŚRĪ PUJYA JĪ

The collection pertains to Ācāryas of VRIHAT KHARTAR GACHA in the Barā Upāsraya. The Bhandār was quite in disorder previously but due to great labour of Śrī Agarcand Nāhtā., the Bhandār was put in order and the manuscripts were numbered and placed subject wise. There are 99 bundles which contain 3115 manuscripts. Apart from these there are 100 Gutakās in the collection which contains manuscripts written in Prākṛit, Saṁskṛit, Hindī and Rājasthānī language.

(54) JAINA LAXMI MOHAN ŚĀLĀ GYĀNA BHANDĀR¹

This Bhandār was established in Samvat 1951 (1894 A.D.) by Śrī Mohanlal who was the teacher of Upādhyāya Jaicand. The collection of the manuscripts in this Bhandār is very good and the total number of the manuscripts is 2527 which are placed in 121 bundles. There are also 200 Gutakās. All the manuscripts are on paper. The collection of Āgama works is very important in this Bhandār.

(55) GYĀN BHANDĀR OF KŚĒMA KALYĀNĪ²

This Bhandār is in the Upāsraya of Suganjī. A catalogue of 715 manuscripts was prepared by Harī Sāgar Sūrī some time back. The manuscript of Khartara Gacha Gurāvah⁴ is also included in the collection. This book is a rare one and for the first time was discovered in the collection. This gives a complete history of the works of Khartargacha a sect of Svetāmbar Jaina Sādhus.

(56) BOHAROUNI KĪ SERI KĀ UPĀSRAYA KĀ BHANDĀR⁵

The collection exists in the Seri of the Boharas near the Rangadi. The Upāsraya pertains to the followers of Kśēma Kalyānī. There are 805 manuscripts in the collection. All the manuscripts are on paper. The collection is important from the point of view of Prākṛit and Saṁskṛit manuscripts.

(57) CHATTI BĀI KĀ UPĀSRAYA KĀ BHANDĀR⁶

The Bhandār is in the Nāhtā Guvāda. There are about 300 manuscripts in the collection which are an ordinary one.

1. Manuscript Catalogue preserved in Abhaya Jaina Granthālaya Bikaner.

2 & 3. Ibid

4. Published by Bhartiya Vidya Bhawan, Bombay.

5 & 6. Manuscripts Catalogue preserved in Abhaya Jaina Granthālaya, Bikaner.

(58) PUNNĪ BĀI KĀ UPĀSARAYA KĀ BHAṆḌĀR¹

This collection contains 297 manuscripts duly catalogued and placed in serial number and subjectwise.

(59) COLLECTION OF MAHOPĀDHYĀYA RĀMALĀL²

There are 507 manuscripts in the collection. All the manuscripts are systematically arranged. This is a personal collection of Śrī Rāmalāl. Most of the manuscripts are on the subjects like Siddhānta, Purāna and Carita.

(60) GRANTHA BHAṆḌĀR OF KHARTARĀCĀRYA BRANCH³

The Bhaṇḍār belongs to small branch of Khartargacha. There is a good collection of manuscripts numbering 1895. A catalogue in which only names of the manuscripts are given, is available in the Bhaṇḍār. The manuscripts are placed in serial order.

(61) HEMACANDRA LIBRARY⁴

The Grantha Bhaṇḍār is in the Upāsara of Pāyācand Gacha under the control of Bathiyās. This Bhaṇḍār contains a good collection of the manuscripts numbering 1177. All the manuscripts are written on paper. A catalogue of the manuscripts has been prepared and are placed duly numbered. They are mostly written in Sanskrit, Prākṛit, and Hindī and deal with both secular and religious subjects. The majority of the manuscripts are on Āgama, Siddhānt, Purāna and Kathā literature.

(62) ABHAYA JAINA GRANTHĀLAYA⁵

The Granthālaya was founded by late Śrī Śankaradasa Nāhtā in the memory of his second son Abhayarāja Nāhtā 35 years ago. During these years by continuous labour a huge collection of manuscripts numbering more than 15 000 has been made. Apart from the individual manuscripts there are more than 500 Guṭakās in the collection which contains several works copied in them. Manuscripts duly numbered and registered are 13,188 and about 2,000 are still lying unregistered and without number. The list is quite exhaustive and gives a complete picture of the

1. Manuscripts Catalogue preserved in Abhaya Jaina Granthālaya Bikaner.

2. to 5. Ibid.

manuscripts. Subjectwise list also available. The works are arranged in chronological order. First of all, the name of the main work is given and then its commentaries and Avacūries are mentioned. Last of all the Hindī translation works on the original work are given. Thus the manuscripts are placed in scientific way. This is perhaps the biggest collection of the manuscripts ever collected privately not only in Rājasthān but in India also.

The manuscripts are available on palm leaves as well as on paper but the number of the palm leaves manuscripts is small. Manuscripts are written in several languages such as Sanskrit, Prākṛit, Apabhraṃsa, Rājasthānī, Marāṭhī and Gujarātī. They deal with various subjects. The collection is not limited to the manuscripts or works written by the Jaina authors but there are hundreds of the works composed by the non-Jaina authors also. There is a good collection of historical works, letters of the Jaina Acāryas and Yatis, letters written by and to the rulers and their Farmāns, Indian Calendar since Samvat 1701 (1644 A.D.) and Vanśāvalis of the Oswal Jains etc. There is also a small collection of old photos, illustrated bulletins, illustrated letters written on the cloth, coins, ink-pots, manuscripts written in golden ink and silver ink etc.

(63) SETHIYĀ LIBRARY¹

There are 1212 manuscripts in this library. Most of the manuscripts pertain to Āgama literature written in Prākṛit. The library is quite systematic and the manuscripts are placed in serial number.

(64) GOVINDA PUSTAKĀLAYA²

There is a good number of manuscripts in this library. The total number is near about 1110. All are on paper, systematically arranged and registered. The library was established by Govindarāma Bhīkamchand Bhānsālī. The Bhandār is also private one.

(65) COLLECTION OF ŚRĪ MOTIRĀMA KHAZĀNCĪ

This important collection of the manuscripts belongs to Śrī Motī Ram who is fond of collecting the manuscripts and other artistic materials. The total number of the manuscripts with Śrī Khemcandji is about 5000. The manuscripts have been

1 Manuscripts Catalogue Preserved in Abhaya Jaina Granthālaya Bīkāner

2 & 3 Ibid

collected from various points i.e. historical, religious and, linguistic. Some manuscripts are illustrated also. Śrī Moti Rāma takes much interest in the collection of the manuscripts. The manuscripts are systematically arranged.

Apart from these Bhandārs mentioned above there are following Bhandārs more in the City :—

- (1) Kushal Cand Jaina Pustakālaya
- (2) Collection of Yati Mohanlāl
- (3) Collection of Śrī Lachirāma
- (4) Śāstra Bhandār in Upāsraya of Kochar.
- (5) Collection of Yati Jayakarāja.
- (6) Collection of Mānmal Kothārī
- (7) Collection of Mangal Cand Mālukā.
- (8) Collection of Śrī Bhanwarlāl Rāmpuriā.
- (9) Collection of Śrī Mangalcand Jhālok.
- (10) Collection of Śrī Rao Gopal Singh Vaid.

The total number of the manuscripts preserved in Bīkāner is more than 40,000. Some of the manuscripts which are rare have not been found in other Bhandārs is given in Appendix III

(66) GRANTHA BHANDĀR OF YATI RIDHIVARJI, CURU:

The Grantha Bhandār of Yati Ridhivarji is situated in Curu. It is also a good Bhandār containing 3785 manuscripts. All the manuscripts are on paper and systematically arranged and numbered. There is a good collection of both, religious and secular works. Some of the important manuscripts which are in the Bhandār are follows:—

- 1 Chandomanjarī —by Gopaldāsa. The work is in Hindī.
- 2 Lalcanḍī Padhati :—by Lāl Cand Yati. It is a Jyotiṣa work written in Saṁskṛit.

3. Kāvya Kaustubha .—by Vaidya Bhūṣan. The manuscript was copied in the year 1827 A.D.
4. Prathavī Rāja Rāso .—by Mahākavi Candabardāi. The date of manuscript is not given. It contains 62 folios. There is also another manuscript of this work in the Grantha Bhaṇḍār at serial number 1597. It contains 45 folios
5. Alankāra Śekhara .—by Keśava Mīśra. The manuscript was written in the year 1622 A.D.

(67) Grantha Bhaṇḍār of Jainā Śwetāmbara Terāpanthī Sabhā Sardarśahar

The Grantha Bhaṇḍār of Sardarśahar belongs to Terāpanthī Sect of Śwetāmbara Jainas. There are 1471 manuscripts in the Grantha Bhaṇḍār. There is a Kalpasūtra written in Golden ink. This manuscript was written in the year 1477 A.D. The Bhaṇḍār has a good collection of Hindī works. Some of the outstanding manuscripts are as follows —

1. Amar Sena Rāsa .—This was composed in the year 1425 A.D.
2. Kumār Sambhava .—by Kalidāsa. The manuscript was written in Samvat 1514 (1457 A.D.)
3. Commentary on Naisadha Kavya in Saṁskṛit. The manuscript was copied in the year 1471 A.D.
4. Kumārpāla Rāsa .—This is a manuscript which deals with the life of Mahārājā Kumārpāla of Gujrat. The work was composed in the year 1425 A.D.

There are also some Grantha Bhaṇḍārs in the villages & towns. The names of which are as under .—

- (1) Collection of Yati Sumermal, Bhīnasar.
- (2) Collection of Bahādur Singha Bānthiyā, Bhīnasar
- (3) Śwetāmbara Terāpanthī Pustakālaya, Gangānagar.
- (4) Collection of Yāti Kīsanlāl, Kālu

- (5) Collection of Khariargacha Yatī Dudhacanda, Sujāngarh.
- (6) Dānmal Coprā Library, Sujāngarh.
- (7) Surāna Library, Curu.
- (8) Collection of Śricand Gadhaiyā, Sardarśahar.
- (9) Collection of Dulicand Sethiā, Sardarśahar.
- (10) Collection of Tārā Cand Tātlera, Hanumāngarh.
- (11) Vaidon kā Pustakālaya, Ratangarh.

These are the private collections and they contain more or less the same manuscripts which are useful for their Swādhyaaya purpose.

GRANTHA BHANḌĀRS OF JODHPUR DIVISION

The Grantha Bhaṇḍārs of Jodhpur Division include the Bhaṇḍārs of former Jodhpur and Jaisalmer states. From the importance of the Grantha Bhaṇḍārs, this division possesses the Bhaṇḍārs of Nāgaur and Jaisalmer which are not only famous in Rājasthān but in India also. These are the richest Bhaṇḍārs in India.

(68) BHATṬĀRAKIYA GRANTHA BHANḌĀR-NĀGAUR

Nāgaur which was famous by the name of Nāgapur, Ahipur, is an ancient city of Rājasthān. It was the capital of the rulers of the Nāga dynasty in the ancient time. According to Bijoliā inscription Ahi-Chattrapur was the capital of Jāngal Deśa and the fore-fathers of Cauhānas were the rulers of this area. From here the Cauhāna Rājapūts made Sāmbhar their Capital¹. During the Muslim period, the city witnessed many ups and downs. Some time the Muslim emperors destroyed the city, its temples and other historical places but at other times the Rājapūt Kings reconstructed these temples. There are several inscriptions written in the time of Mohammad Tuglaq, Akbar, Śāhjahān and Aurangzeb². After the down fall of Moghul Empire it came under the Jodhpur State and before merger into Rājasthān it was a prominent district of the same.

Nāgaur also remained a great literary centre of Jainas. Nāgaur has been first mentioned in Dharmopadeśamālā by Jayasingh Sūrī (9th century). In the 11th

1. The History of Jodhpur State, part I page. 40-41

2. Ibid.

century various Jaina spiritual leaders and saints such as Jina Vallabh Sūri and Jinadatta Sūri visited this place². This was the centre of Svetāmbar Jaina Sect.

Vālideva Sūri⁴ was the founder of Nāgapurīya Tapāgacha. In the 15th century there had been Paṇḍit Medhāvī, a Saṁskṛit scholar and writer of several books. He completed his Dharmopadeśa Śrāvakācāra in Nāgaur in Saṁvat 1541 (1484 A D.). He described Nāgaur as the capital of Sapād Lakṣa Pradeśa.

सपादनक्षेत्रे विषयेति सुन्दरे, श्रियापुरे नागपुर समस्ति तत् ।

पेरोज्ज्वाना नृपति प्रयाति, न्यायेन शौर्येण रिपून् निहन्ति च ॥१८॥

—Praśasti Sangrah p 24

In Saṁvat 1581 (1524 A.D.) Bhattāraka³ Ratana Kīrti established an independent Bhattāraḥ Gādi and also established a great Śāstra Bhandār which at present is regarded the greatest Śāstra Bhandār in Rājasthān. Since then Nāgaur became a great literary centre for both the sects of Jainas. From the 15th to 18th century this city remained a centre of Jaina literary activities and thousands of manuscripts were copied here. Some of them are still in the Grantha Bhandārs of Nagaur itself and others are in the various other Bhandārs of Rājasthān.

Since the establishment of Grantha Bhandār, there had been several Bhattārakas such as Bhuwan Kīrti (1529 A D.), Dharma Kīrti (1531 A D.) Viśāl Kīrti (1544 A D.), Laxmi Candra (1554 A D.) Nemi Candra (1593 A D.), Yashah Kīrti (1615 A D.), Bhānu Kīrti (1633 A D.), Śrī Bhusana (1648 A D.), etc. who took great interest in increasing the number of the manuscripts and also took great care for the safe preservation of the same. The manuscripts were got written by the householders and were presented to Bhattārakas at the end of the religious ceremonies or at the time of their visit to the places.

Thus the collection of manuscript in this Grantha Bhandār increased day by day. This work was continued upto end of the 19th century without any difficulty because from the collection it appears that during the past 100 years a very few manuscripts were written and placed in the Grantha Bhandār.

More care was given to preservation than to the collection itself. For years these manuscripts were not often seen freely by public. Just at present even

1 Anekānta Delhi Vol II Kiran 2.

2 Ibid.

3. Bhattāraka Sampradāya by V. P. Jodhpurkar page. 121

about 15 years they were not placed in the Almirahs but were kept in the bundles of cloth. First of all every manuscript after keeping it between the two wooden plates, was bounded by the cloth string and then about a hundred or more manuscripts duly kept under Veṣṭhanas were placed in the big thick bags of cloth. They were tightened in such a way that even air could not be allowed to enter. The writer himself saw the system of pressing the manuscripts and opened them for the purpose of seeing and cataloguing.

The total number of the manuscripts collected in the Grantha Bhaṇḍār is more than 14 thousand out of which 12 thousand are the individual manuscripts and two thousands are Guṭakās. Such a huge collection of the manuscripts is not available in any other Bhaṇḍār in Rājasthān. All the manuscripts are written on paper and there is no manuscript even in this big Bhaṇḍār written on palm leaves. The collection is valuable. Most of the manuscripts are quite old. Some of them have been written from 14th to 18th century.

Manuscripts of various subjects have been collected in this Grantha Bhaṇḍār. They may be divided into religious and secular ones. Religious subjects such as works on Āgam, Sīdhānt, Purāṇa, Kathā, Carita, Pūja, Stotra, Vihān etc., and secular subjects such as Kāvya, Drama, Āyurveda, Jyotiṣa Mathematics, Sangeeta, Rāsa, Alankar and Canda etc. Thus we can say that the books on all the subjects are available in this Śāstra Bhaṇḍār. In this respect this is one of the best Grantha Bhaṇḍārs not only in Rājasthān but in India also.

The manuscripts are mainly in five languages i.e. Rājasthānī, Saṁskṛit, Prakṛit, Apabhraṁśa and Hindi.

SAMSKRIT MANUSCRIPTS

The manuscripts written in Saṁskṛit language may be divided into following categories --

- (a) Rare Manuscripts
- (b) Old Manuscripts
- (c) Common Manuscripts.

(a) RARE MANUSCRIPTS --

The manuscripts such as (1) KĀVYA MANJARI, (2) CARITA SĀRA by Ratna Bhūṣaṇa (3) Saṁskṛit commentaries on SUDARŚAN CARIYŪ and (4) PAUM CARIYU, (5) RAGHUVANŚA TĪKĀ by Haridāsa (6) as VIDAGDHA MUKHA MADAN by Aika Nātha, (7) SĀRASWATA TĪKA by Mathur Mīra (8) VRAT

RATNĀKAR TĪKĀ by Kṛiṣṇa Sharma and (9) CANDRONAMĪLAN TĪKĀ by Rūpcand are some of the rare manuscripts which are not available in other Bhaṇḍārs.

(b) OLD DATED MANUSCRIPTS

There are many manuscripts which were written in the 15th and 16th centuries and can be used in editing the books, The manuscripts of (1) SĀGĀR DHARMĀMRITA by Aśādhara (2) SARWĀRTHA SIDDHI by Pūjyapāda (3) KŚĀTRA CŪDAMAṆI by Vādibha Singha (4) TRAILOKYA DĪPAKA by Vāmadeva (5) ŚODAŚA KĀRAṆA VIDHĀNA by Abhra Paṇḍit (6) YAŚODHAR CARITRA by Sakal Kīrti, (7) ŚĪŚUPĀLA VADH by Mūgha Kavi, (8) DRAVYA SANGRAH TĪKĀ by Brahmadeva (9) CARITA SĀRA by Ratna Bhuṣana and (10) KIRĀTĀRI-UNĪYA by Bhārvi are some of the old manuscripts which are housed in this Bhaṇḍār.

PRĀKRIT & APABHRAṆŚA MANUSCRIPTS -

Manuscripts written in Prākṛit and Apabhraṇśa languages are in abundance. In this respect the collection of this Grantha Bhaṇḍār may be compared with the collection of the Āmer Śāstra Bhaṇḍār, Jaipur. Except the Dhaval, Jayadhaval, and Mahādhaval most of the literature written in Prākṛit and Apabhraṇśa is available in this Bhaṇḍār. There are a few manuscripts which are not preserved in this Bhaṇḍār. The earliest dated manuscript is SAMAYASĀRA which was copied in the year 1203 A.D. The manuscript of MŪLĀCĀRA is also of 1338 A.D. The other old manuscripts are such as GOMMATASĀRA by Nemi Candra. SAMAYASĀRA TĪKĀ by Amrita Candra and PRAVACANSĀRA by Ācārya Kunda-Kunda.

Among the Apabhraṇśa manuscripts VARĀNGA CARIYU by Tejpal, VASUDHĪR CARIYU by Śrī Bhuṣana, SAMAYAKTVA KAUMUDI by Hari Singh and NEṀI NĀHA CARIYU by Dāmodara etc. are some of them. Other manuscripts written in Apabhraṇśa belong to 14th to 17th century. The peculiarity of this Bhaṇḍār is that there are more than one and in some cases upto 15 manuscripts are available of several works.

HINDĪ MANUSCRIPTS

The manuscript of NEMINĀTHA RĀSA by Bhāu, JAGARŪPA VILĀS by Jagrūpa, KRIPĀṆA PACCĪSĪ by Kalha, SARASWATI LAXMI SAMVĀDA by Maṇḍalācārya Śrī Bhūṣaṇa, HARĪ CANDRA RĀJĀ KĪ CAUPAI (1820), RĀSA MANI MĀLĀ by Mahātmā Lālachand, KRIYĀ KOṢA BHĀŚĀ by Sukha Deva, ĀRDRA KUMĀR CAUPADĪ by Ānand Bhagat and VIKRAMA SENA CAUPAI by Mānsāgar etc. are some of the rare manuscripts in the Bhaṇḍār. The collection of Hindī works is mainly in Guṭakās.

There are Historical works on the life of Bhaṭṭārakas in Hīndī which give new account of them. Such works are not easily available. There are the songs written in praise of the Bhaṭṭārakas. The names of such songs are as follows:—

- (1) Nemiçandra Gīta.
- (2) Viśālkīrti Gīta.
- (3) Sahasra Kīrti Gīta.
- (4) Śrī Bhūṣana Gīta.
- (5) Jaskīrti Gīta.
- (6) Dharmakīrti Gīta.
- (7) Guṇacand Gīta.

The Praśastis written at the end of the manuscripts are also an important one. These Praśastis are of two kinds. Praśastis which are written by the authors themselves giving their full description, date of composition, Ruler's name, place where composed, and the circumstances under which the work was written. The Praśastis written by the copyists give full account of the family of the persons by whom the manuscript was got written. In such Praśastis the Ruler's name and the name of the place is also given. Such Praśastis serve a good purpose for historical and social surveys.

The Grantha Bhandar has not been searched out thoroughly, a catalogue giving the names of the manuscripts, author's name, Bhāṣa, Date of composition, Date of Copying etc. have been prepared recently by Śrī Satīṣa Candra and Yatīndra Kumār Saśtrī. A list of manuscripts copied in the 14th, 15th and 16th centuries are given in the Appendix II.

JAINA GRANTHA BHANDĀRS-JAISALMER

The Jaina Grantha Bhandārs of Jaisalmer have long been famous throughout India. These Bhandārs are called most valuable manuscript collections preserved in India. They drew attention to their importance of not Indian Scholars but also of Western Scholars. As a matter of fact Western Scholars realised their importance for the first time very recently. Among the Western Scholars Colonel James Tod was the first scholar who drew attention to their importance, in his book "TRAVELS IN WESTERN INDIA" (1829) a delightful work which deals largely with the sacred places of the Jains.

After 45 years of Colonel Tod's visit, Dr. Buhler and Dr. Jacoby examined these Bhaṇḍārs. He described in *India Antiquary* that a large portion the Bhaṇḍār consists of palm leaf manuscripts dated from 1140 to 1340 A.D. He was under the impression that he had seen all the contents of the Bhaṇḍārs but as a matter of fact he could not see more than 400 manuscripts. Dr. Buhler in his communication to *India Antiquary* remarks:—

“In Jaisalmer, which was founded about the middle of the 12th century there is a large colony of Jains. A temple was built under the pontificate of Jina Bhadrā Sūri, to which were gradually added six other temples. Through this temple and the wealth of the Jaina community, Jaisalmer has obtained a high fame as one of the principal seats of the Jaina faith. Especially, however, is the renown of the Bhaṇḍār every where celebrated which according to the statements of Gujaratis surpasses all similar Bhaṇḍārs in the world.”

About 30 years after Dr. Buhler's visit, a prominent Indian scholar Prof. Sridhar R. Bhaṇḍārkar visited the Bhaṇḍārs of Jaisalmer. He gave full account of his visit in the “Reports of a record tour in search of manuscripts in Rajputāna and Central India in 1904-5 and 1905-6 and which was published in year 1909 A.D. At the same time the Jaina Śwetāmbara Conference deputed Pandit Hiralāl Hansrāja for preparing the catalogue of the Bhaṇḍārs. The catalogue which he prepared was used in the book “Jaina Granthāvalī” published in the year 1909 A.D.

Several attempts for preparing the catalogue were also made after the publication of *Jaina Granthāvalī*. Among those are the names of Muni Hansvijayī and Jina Kṛipā Candrā Sūri and Śrī C. D. Delal. But Delal was the only scholar who had the credit to place the importance of the Bhaṇḍārs before the scholars. He was the librarian of Central Library, Baroda. He was sent by Mahārājā of Baroda in 1916 and he carefully examined all the contents of the big Bhaṇḍār and of three other Bhaṇḍārs. This has been published already in the year 1923 A.D. by the Central Library Baroda

Among the recent scholars the names of Muni Jina Vijaya, Śrī Nāhta and Muni Puṇya Vijaya are well known, Muni Jina Vijaya along with five scholars and some copyists remained there for five months and got copied about two hundred manuscripts. He wrote a good description of the collection in third volume of *Bhārtiya Vidyā*, Bombay. Muni Puṇya Vijayji also remained here for about 16 months, the largest time given by a scholar so far. He got microphotographed 214 manuscripts and prepared a complete catalogue again.

Jaisalmer has been regarded as one of the safest place of Rājasthān. Jaisalmer was founded by King Jaisal in Samvat 1215 (1158 A.D.). But the manuscripts which are in the collection of the Bhandār are earlier than its time of foundation. Since its foundation there must have been frequent visits of Jaina Sādhus and is also certain that the Jaina Śāstra Bhandār was established from the very beginning of the city. In the 15th century Jina Bhadrā Sūri who belongs to the Khartar Branch of the Śwetāmbara sect established the Grantha Bhandār in a systematic way and collected the manuscripts. Śrī Jina Bhadrā Sūri also established Śāstra Bhandār at Jalore and Nāgaur but they were destroyed by the Muslim invaders. It was his foresightedness for establishing the Grantha Bhandār at Jaisalmer.

According to Dr. Bhandārkar there are manuscripts copied in Vikram Samvat 924, 1005, 1120, 1127, 1134, 1144 and 1155 but he has stated that the time of manuscript copied in v. s. 1139 seems to be correct. But now Muni Punya Vijaya discovered the earliest manuscript of Samvat 1117 (1060 A.D.).

Though there are several manuscripts which were written in Jaisalmer but there comes no name of Jaisalmer in any of the manuscripts. There are three manuscripts which were composed in the Jaisalmer fort. They are as under .—

1. Śalibhadra Carita :—was composed in the year 1228 A D
2. Manjiana Sundarī Carita —composed in the year 1350 A D.
3. Jambū Dwīpa Pragyapti :—composed in the year 1590 A.D. by Upadh-
yaya Punyasāgai

There are six Jaina Grantha Bhandārs in the city. Their names are as follows —

1. Brihad Gyāna Bhandār.
2. Pancano Bhandār.
3. Baḍā Upāsraya Jaina Gyāna Bhandār.
4. Tapā Gacchīyā Gyāna Bhandār
5. Lokā Gacchīyā Gyāna Bhandār.
6. Thāharu Śāha Gyāna Bhandār.

(69) BRIHAD GYĀNA BHANḌĀR

This is one of the most important Grantha Bhandārs in Rājasthān. It was founded in Samvat 1497 (1440 A.D.) by Jina Bhadrā Sūri along with the temple of

Sambhavanātha founded by him in the same year. He had a great interest in establishing the Grantha Bhandārs and in his life he established several Bhandārs in India.¹

As already stated Jaisalmer was founded by King Jaisal in the year 1158 A.D. but this Bhandār contains manuscripts earlier than its foundation. So it is presumed that these manuscripts were brought from other parts of India, specially from Gujrat.

This Grantha Bhandār was the literary centre for the scholars like Kamal Samyama Upādhyāya who was the pupil of Jina Bhadra Sūri, wrote commentary on the Uttarādhyayana in Sāhvat 1544 (1487 A.D.) in the Jaisalmer Fort². Samaya Sundara who was of 17th century scholar, visited this Bhandār and praised the services of Jina Bhadra Sūri for writing the manuscripts and establishing the Grantha Bhandārs³.

There are 804 manuscripts written on palm leaves. The earliest manuscript written on palm leaves is OGHA NIRYUKTI VRATTI⁴ by Droṇācārya in the year 1060 A.D. The manuscript was copied by Pāhila. Except this there are several manuscripts which were copied in the 12th and 13th century. In this respect the position of this Bhandār is topmost. There is full Āgam literature alongwith their commentaries written by several Ācāryas. Apart from this kind of literature, there

1. स्थाने स्थाने स्थापित ज्ञानमण्डार श्री जिनमद्रमूरि-पत्तनीय बाढी पार्श्वनाथ मन्दिर प्रणस्ति ।
2. अम्बोधि-वारनिधि-बाणशशाकवर्षे ।
श्रीउत्तराध्ययनवृत्तिमिमा चकार ।
जैसलमेरी दुर्गे विजयदशम्यां समर्पिता सेयम्,
श्रीजिनमद्रमुनीश्वरधरणाम्भरणप्रसादेन
- 3 श्रीज्ञानकोशलेखनदक्षाः जिनमद्रमूरयो मुख्या ।
तत्पट्टे सज्जातास्ततोऽद्युतनदिव्यगुणजाता ॥

Sambodha Saptati Vratī

अणहिल्लपतन-जैसलमेरस्थितसमयकोशवीक्षायाः ।
समवसितगोप्यमभीरमावधुतनिकरसञ्चारा. ॥

Vicāra Ratna Sangrah 3/310

4. सवत् १११७ मंगल महाश्री. ॥छ॥ पाहिलेन लिखितम् । मंगल महाश्री ।

are manuscripts on Carita, Purāṇa, Kathā and Nāṭak. The works written by non-Jaina authors are also in good number and such old manuscripts written on palm leaves are not easily available even in the non-Jaina Bhandārs. We find the Manuscripts of Kuvalaya-Mālā, Kāvya-Mimāṃsā by Rāja Śekhara, Kāvya-Darśa by Someśwar Bhaṭṭa, Kāvya Prakāśa by Mammaṭa and Naisadha Carita by Śrī Harśa copied in the 12th and 13th century.

The total number of paper manuscripts are 1704. They are not preserved as individual manuscript but in Pothis which may be called Guṭakās. On paper also there are old manuscripts.

Some of the important manuscripts preserved in the Grantha Bhandār are as follows —

1. Candraprabha Swāmi Caritra .—by Yaśodeva Sūri. It is in Prākṛit and was composed by the author in the year 1121 A. D. The manuscript was copied in the year 1160 A.D.¹
2. Pauma Cariya :—Composed by Vimala Sūri. It is a Mahākāvya written in Prākṛit. The manuscript is on palm leaves and was copied in the year 1141 A.D.²
3. Hitopadeśāmṛitaṁ .—composed by Paramānand Sūri in Prākṛit language. The total Gāthās are 520 and the manuscript is dated Śaṃvat 1310 (1253 A.D.).
4. Vasudeva Hindī .—by Sanghadāsa Vācaka written in Prākṛit and deals with the life of Vāsudeva³. The manuscript is rare one.
5. Śāntinātha Caritaṁ .—by Devacandra Sūri. The manuscript was written in the year 1103 A. D.⁴ This is also a rare manuscript. The work is in Prākṛit prose and poem.

1. सवत् १२१७ चैत्र वदि ६ बुधो ॥छ॥ ब्रह्माण्डगच्छे प० अमयकुमारस्य ।
2. संवत् ११६८ कार्तिक वदि १३ ॥छ॥ महाराजाधिराजश्रीजयसिंहदेवविजयराज्ये भृगुकच्छसमवस्थितेन लिखितेयं सिल्लगुणे ॥छ॥
3. वसुदेवहिन्दिप्रथमखण्डं संवदासवाचककृतम् ।
4. शान्तिचरित प्राकृतगद्यपद्यमयं ११५० वर्षे हेमसरिगुरुदेव चन्द्रमूरीयम् ।

6. *Nai Śadha Tīkā* :—by Vidyādhara². This is a commentary on *Nai-śadha Caritra*. It seems to have been composed in 12th or 13th century.
7. *Chandonuśāṣan* :—Jayakīrti Sūri. The manuscript was copied in *Samvat* 1192³ (1135 A. D). His pupil *Amal Kīrti* was also a scholar. He wrote *Yogasāra* which has been quoted in the following way :—

श्रीजयकीर्तिसूरीणा शिष्येणामलकीर्तिना ।

लेखित योगसाराख्य विद्यार्थीवामकीर्तिना ॥

8. *Mudrā Rākṣasa Nāṭak* :—by Viśākha Deva. The manuscript was copied in *Samvat* 1314 (1257 A.D) by Āsadi son of *Deyāḍa*.⁴

(70) PACĀNO BHANḌĀR

This is a small Śāstra Bhaṇḍār. There is a collection of 42 manuscripts written on Palm leaves. Śrī C. D. Dalāl has not mentioned this Bhaṇḍār in his catalogue⁵.

(71) BADĀ UPĀSRAYA JAINA GYĀNA BHANḌĀR

There is a good collection of 1019 manuscripts written on paper. This Bhaṇḍār does not possess palm leaf manuscripts. So it has also not been mentioned by C. D. Dalāl in his catalogue⁶. There are several rare manuscripts in this Bhaṇḍār. Some of the important manuscripts are as follows :—

-
- 1 बुद्ध्वा श्रीमुनिदेवसंज्ञविबुधात् काव्यं नव नैपथ्यम् ।
टीका यदपि सोपपत्तिरचना विधाधरो निमग्नः ॥
 - 2 इति जयकीर्तिकृतौ छन्दोनुशासने... नमो देवेभ्यः . सवत् ११६२ आषाढ शुद्ध १० शनी
लिखितमिदमिति ।
 - 3 सवत् १३१४ वर्षे आषाढवदिशनी अद्यह् श्रीवामनस्थलया स्थित मह० देवद सुत
आसीदीतेन पुस्तकं लिखितमिति ।
 - 4 Catalogue of Jaisalmer Bhaṇḍārs published by the Central Library, Baroda in 1923
 - 5 Ibid.

- (a) Nārādīya Purāṇa :—The manuscript was copied in the year 1419 A.D. by Vyāsa Janārdana son of Hariscandra at Malika Vāhaṇa¹. It is in Saṃskṛit.
- (b) Viśala Rasa :—written in the Rājasthānī. The manuscript is incomplete one having only 11 folios.
- (c) Uttarādhyayana Sūtra :—with commentary by Gyaṇasāgar Sūri. The manuscript was copied in the year 1429 A.D.²

(72) TAPĀ GACCHĪYA GYĀNA BHANḌĀR

The Tapāgachhīya Gyāna Bhaṇḍār when it was established, is not known. But it is a fact that in Saṃvat 1559 (1602 A. D) it received a good shape by Ānanda Vijayagani. The Upāsraya in which the Grantha Bhaṇḍār is placed belongs to Hīra Vijay. This was the centre of Śādhus of Tapagacha sect. There are both the kinds of manuscripts of palm leaves and paper. But the number of palm leaves manuscript is 8 only. Some of the important manuscripts preserved in the Bhaṇḍār are as follows :—

- (a) Hari Vikrama Carita :—By Jayatilak. The manuscript was copied in Saṃvat 1415 (1358 A.D.)³
- (b) Mragāvati Carita :—by Maladhārī Devaprabha⁴. It is written on paper.
- (c) Vāsavadattā :—by Mahākavi Subāndhu. The manuscript is on paper and was written by Kāyastha Yaśodhara in the year 1411.⁵

1. सवत् राजाश्री विक्रमादित्ये १४७६ वर्षे पोष शुद्ध १ प्रतिपदाया मूलनक्षत्रे श्रीमलिकबा-
हणस्थाने ब्राह्ममूर्ते श्रीहरिस्वन्द. तस्य पुत्रेण व्यासजनार्दनेन लिखितमिदं पुस्तकं
शिवमस्तु ।
2. सवत् १४८६ वर्षे फाल्गुन वदि १० रवौ शो इगूरपुरे राजल श्री गङ्गपाल देवराज्ये
लिखिता लीलाकेन ।
3. सवत् १४१५ वर्षे अषाढे स्तमतीर्थे प्रतिलेखिता ।
4. मनषारिशीदेवप्रभाषामंवरिचिते धर्मसारे मृगावतीचरित्रे पंचमो विश्रामः ।
5. इति महाकविमुबन्धुविरचिता वासवदत्ताभिधाना आख्यायिका समाप्ता । संबत् १४६८
समये मार्गसिर वदि ४ बुधवासरे लिखित कायस्थ यशोधरेण ।

(73) LOKĀ GACCHĪYA GYĀNA BHANḌĀR

This Bhandār has been named by Śrī C. D. Dalāl as Śāstrā Bhandār of Dūngar Yati, but now Muni Punya Vijaya mentions it in his catalogue as Lokāgachīya Gyāna Bhandār. It has eleven palm leaves manuscripts. The manuscript of Puṇya Sāra Kathā composed by Viveka Samudra in Samvat 1334 (1277 A.D.) at Jaisalmer, is an important manuscript available in the Grantha Bhandār. The collection of manuscripts was made by Dūngara Yati.

(74) THĀHĀRU SĀHA GYĀNA BHANḌĀR

Both Śrīdhar Bhandārkar and C. D. Dalāl have given the name of the Bhandār as THIRU ŚĀHA but according to the inscription of the latest part of 17th century the true name seems to be THĀHĀRU. The same name has been given by Muni Punya Vijay in his catalogue. There are only four palm leaf manuscripts and the rest of the manuscripts are on paper.

(75) HARĪ SĀGAR GYĀNA BHANḌĀR-LOHĀVAT

The Śāstra Bhandār of Lohāvat is one of the most famous and richest Bhandār of Rājasthān. The Śāstra Bhandār consists of fine collection of manuscripts. The total number of the manuscripts is 2110 out of which the number of Guṭakās is 87. Books written in the Saṁskṛit, Prākṛit and Hindī languages are in the majority. They deal with the subjects such as Āgama, Kāvya, Carita, Kathā, Puṛāna and Grammer. Some of the important manuscripts which are in the collection are as follows :—

- 221 Rāthora Bansāvali in Hindī.
- 485 Śrangāra Śataka by Jainārān Bhaṭṭa in Hindī
- 516. Samyaktva Kaumudī by Jayśekhara in Saṁskṛit.
- 564. Sandeśa Rāsaka Tippanikā : Commentary by Laxmi Cand. Original book in Apabhraṁsa and commentary in Saṁskṛit.
- 782. Neminātha Rāsa by Vijaydeva Sūri in Hindī.
- 1378. Viveka Manjarī by Akhaḍa Kavi in Hindī.

1457. Commentary on Meghadūta Kāvya by Kamal Kīrti in Saṁskṛit.
 1462. Kavi Rahasya Tīkā by Ravi Dharma.
 1985. Naisādhā Kāvya Vṛtti by Jinarāja Sūri in Saṁskṛit.
 1986 Kāvya Prakāśa Vṛtti by Gunaratan Pāthak in Saṁskṛit.

(76) ŚRĪ MAHĀVIRĀ GYĀNA BHANḌĀR, PHĀLODĪ¹

The total number of the manuscripts are 146 The first list of the manuscript was prepared in the year 1918 A. D. by Śrī Ānand Sagarjī Mahārāj and it was again prepared in the year 1924 by Śrī Ratan Munijī and the third list in the year 1937. The collection of the manuscripts is an ordinary one. The manuscripts of ŚRENIKA CARITRA by Jina Prabha Sūri in Saṁskṛit is a rare one.

(77) PUṆYA ŚRĪ GYĀNA BHANḌĀR, PHALODĪ¹

Upto the year 1916 the collection of the manuscripts was an ordinary one but in the year 1917 Śrī Ānanda Sāgar Mahārāj increased the number of the manuscripts. Old, damaged and rat-eaten portions of manuscripts were again copied. The total number of the manuscripts in the Bhandār is 365. Most of the manuscripts are of 18th and 19th century. There is a good collection of the manuscripts on the subjects like Āgama and Kathā etc. All the manuscripts are written on paper.

(78) RAJENDRA SŪRI ŚĀSTRA BHANḌĀR, ĀHORE¹

There is a big Śāstra Bhandār in Āhore which contains a large number of the manuscripts. The Śāstra Bhandār is under the management of Śrī Rajendra Sūri, a Jaina Yati. The total number of the bundles in which the manuscripts are placed are 252. All the manuscripts are written on paper and there is no manuscript on palm leaves. The following are the important manuscripts in the collection :—

1. Jainendra Vyākaraṇa Vṛtti by Megha Vijay in Saṁskṛit.
 78. Naisādhā Kāvya Vṛtti. Commentary by an unknown author written in V.S. 1453 i.e. 1396 A.D.

79. Jambu Dwīpa Pragnapti in Prākṛit. The book is fully illustrated.

83/6. Pradyumna Caritra by Rāma Candra.

The majority of the manuscripts are in Prākṛit, Saṁskṛit and Hindi languages.

(79) JAINA ŚĀSTRA BHANḌĀR-KUCĀMANA

Kucāmana is a good city in the Nāgaur District of Rājasthān. It is situated on the Western Railway Branch which is linked from Phulera Junction to Merta Road. There are three Jaina temples in the city. All the temples have manuscripts in their collection. But the collection of the Grantha Bhanḍār of Ajmeri Mandir is an important one. Majority of the manuscripts are of Saṁskṛit and Prākṛit. All the manuscripts are written on paper. The main subjects on which the manuscript copies are generally available is Śidhānta. Purāna, Carita, Pūjā and Stotra.

Apart from these Bhanḍārs, there are some Bhanḍārs, under the possession of some Yatis and Srāvakas also. Names of such collections are as follows :—

- (1) Collection of Bhaṭṭāraka Udaicandra-Jodhpur.
- (2) Jaina Rāstra Pustakālaya Singpole, Jodhpur
- (3) Badrī Bhatta Rishi Kula Brahmachāryāśrama, Jodhpur.
- (4) Collection of Ramkarana Āsopa. Jodhpur.
- (5) Collection of Yati Khemcandra, Bālatora.
- (6) Collection of Sānsamal Kanted, Pal
- (7) Collection of Tapagachhīya Punam candra, Pachabhadra.
- (8) Collection of Sumatisāgar, Sozat.

GRANTHA BHANḌĀRS OF UDAIPUR DIVISION

Udaipur remained a prominent State of Rājasthān. The city of Udaipur was founded in 1559 A.D. by Mahārājā Udaisingh and it is undoubtedly one of the most beautiful cities in India. A French Traveller Picine Loti called it "A DELICIOUS HALTING PLACE." The Jains were the prominent helpers of the various

Mahārānās of Udaipur. They always supported them both in prosperity and distress, so when the city was established, Jainas from various places also came here and settled down.

From its very foundation Udaipur remained the centre of learning and literature. The Mahārānās of Udaipur also took initiative in this respect and contributed to a great extent towards the Rājasthānī literature. The manuscript library of Mahārānā is a great treasure house for Rājasthānī and Samskrit literature. Asādhar a famous Jaina scholar of 13th century was of Udaipur State

There are 9 Jaina temples in the city and all of them contain manuscripts. There are several manuscripts which were copied in Udaipur and at present found in various places. Nemīnātha Purāna of Brahma Nemidatta copied in Samvat 1751 (1694 A.D) and 1783 (1726 A.D.) at Udaipur were placed in Āmer Śāstra Bhandār, Jaipur. Syādavādamanjarī copied in Samvat 1797 (1740 A.D) was placed in the Śāstra Bhandār of Jaina temple Badhicand, Jaipur Pāndava Purāna of Bhattāraka Śubha Candra was copied in Samvat 1693 (1636 A.D) in the Śāntinātha temple, Udaipur Ādipurāna written by Ācārya Jinasena was copied in Samvat 1730 (1673 A.D) Poet Daulata Rāma Kasliwal who lived here for about thirty years wrote various books in Hindi He mentioned the name of Udaipur in his VASUNANDI ŚRĀVAKĀCĀRA BHAṢĀ¹

(80) ŚĀSTRA BHANḌĀR OF SĀMBHAVANĀTHA TEMPLE, UDAIPUR

Jaina Temple of Sāmbhavanātha is one of the oldest temples of Udaipur City. It has a very good Śāstra Bhandār which possesses 517 manuscripts, written from 15th century to 20th century. The earliest manuscript available in the Śāstra Bhandār is LAGHU JĀTAKA ṬĪKĀ of Bhattotpal which was copied in Samvat (1408 A.D.) and the latest manuscript copied in Samvat 1965 (1908 A.D) is Solahakārana Vidhān of Tek Cand in Hindi. In this way we find here manuscripts written in last 500 years

The collection of the manuscripts is very rich from the point of view of Hindi manuscripts and there are more than 25 Hindi works which have come to light for the first time. Among such rare manuscripts following are remarkable

1. Sītā Śila Rāsa Patākā Gunaveli .-by Ācārya Jaya Kīrti composed in Samvat 1604 (1547 A.D). The manuscript is an original copy written by the author.

2. Rājula Patrikā :-by Soma Kavi. It is a letter written by Rājula to Lord Neminātha in Hindi.
3. Rohini Prabandha :-by Brahma Vastupāla written in Samvat 1654 (1597 A.D). It is an short story of Rohini Vrata.
4. Hanūmān Carita Rāsa :-By Brahma Gyāna Sāgar. It was composed in Samvat 1630 (1573 A.D) in Paluwā city and describes the life of Hanumān according to Jaina mythology
5. Anirudha Harana or Uṣā Harana :-written by Ratan Bhūsana Sūri. It describes the life of Anirudha who was the grand son of Śrī Kṛṣṇa. The manuscript was copied in Samvat 1699 (1642 A.D).
6. Bhaṭṭāraka Sakal Kīrti Rāsa :-written by Sāmal who was also a pupil Sakal Kīrti. It is in Hindi and describes the life of Bhaṭṭāraka Sakal Kīrti and Bhaṭṭārak Bhawan kīrti. It is a historical work.
7. Sanat Kumār Rāsa :-written by Pāsa Cand in Samvat 1677 (1620 A D).
8. Mallinātha Stavan :-by Dharma Singh in Samvat 1697 (1640 A D.).
9. Among Samṣkrit manuscripts Chanda Ratnākara Ṭikā is an important work. It is a work on metres.
10. Jyotisa Grantha :-by Aśādhar, a famous Samṣkrit scholar of 13th century.

The main subjects on which the manuscripts are found are religious as well as secular one. Among secular subjects, Purāna, Rāsa, Philosophy and Kathā are more important.

(81) GRANTHA BHANḌĀR OF AGARWAL JAINA TEMPLE

There is also a good collection of the manuscripts in the Grantha Bhaṇḍār of this temple. The total number of the manuscripts is 388 including Gutakās. There are a majority of Hindi manuscripts and among them also the number of Rāsas are more. The Bhaṇḍār possesses manuscripts of the 14th century. The earliest written manuscript is SARWĀRTH SIDHI of Pūjyapāda copied in Samvat 1370 (1327 A D.). It was written in Delhi which was called Yoginipur at

that time. The main subjects on which the manuscripts are available on Jaina Sīdhānt, Purāna and Rāsas. Some of the rare manuscripts are as follows:—

1. Cārudatta Prabandha —of Kalyāṇa Kīrti composed in Saṃvat 1692 (1635 A.D.).
2. Mahāpurāna Kī Caupai —by Gangādāsa. He was the son of Parvata Dharmārthī, who was himself a Hindī scholar.
3. Lonka Mata Nirākaraṇa Rāsa —by Sumatī Kīrti. It is a work in Hindī which contradicts the Lonkāmata.
4. Aklanka Yati Rāsa —by Jai Kīrti composed in Saṃvat 1667 (1610 A.D). It describes the life and achievements of Aklank, a famous Jaina scholar and Ācārya of 6th century.
5. Sudarśana Sethanī Caupai :—by Lāl Kavi. It was composed in Saṃvat 1636 (1579 A.D).
6. Jinadatta Rāsa :—by Ratan Bhusana in Hindī
7. Gomātta Swāmī Caupai —by Muni Jasakīrti composed in Saṃvat 1619 (1562 A.D).
8. Vasudeva Prabandha —by Jayakīrti, the manuscript is of Saṃvat 1735 (1678 A.D)
9. Jivandhar Carita :—by Daulat Rām Kashiwal composed in the year 1805 (1748 A.D). The manuscript is original copy written by the author himself
10. Ajitnātha Rāsa :—by Brahma Jinadāsa. It is a work of 15th century and written in praise of Ajitanātha.
11. Balabhadra Rāsa :—By Brahma Yaśodhar composed in Saṃvat 1585 (1528 A.D) in Skandhanagar.
12. Sravakācāra :—by Dharma Vinod. It is a work of 15th century (1457 A.D). It deals with duties of householders
13. Ambikā Rāsa :—by Brahma Jinadāsa. It is a Hindī work
14. Punyāśrava Kathā Koṣa :—by Rāma Candra copied in 1533 A.D.

15. Sabda Bheda Prakāśa :-by Maheśwara Kavi in 1500 A D

16. Dharma Parikṣa Rāsa :-by Sumati Kīrti copied in 1591 A.D.

(82) GRANTHA BHANḌĀR OF KHANDELWĀLA JAINA TEMPLE

The Khandelwāla Jaina temple is situated in Maṇḍhi ki Nāla, Udaipur. It preserves a small collection of manuscripts numbering about 185. Most of the manuscripts are in Hindi written by Jaina authors. The earliest manuscript is BHUPĀLA STAVANA copied in Saṁvat 1363 (1306 A. D) and latest one is DASLAKŚANA PŪJĀ by Rāwat copied in Saṁvat 1974 (1917 A.D). The main subjects on which the manuscripts are available are Rāsa, Pūjā and Stotra. Some of the important manuscripts are as follows —

1. Gaja Singh Caupai :-of Rāja Sunder. It is a work of 1497 A.D
2. Rāma Rāsa :-by Mādhava Dāsa. It is a short story on the life of Rāma.
3. Campāwati Śīla Kalyānaka :-by Muni Rāja Cand. It is a work of 1627 A.D.
4. Simandhara Swāmi Stavan :-written by Kamal Vijay in Saṁvat 1682 (1625 A.D).

(83) GAUDI JI KĀ UPĀSRAYA-UDAIPUR

The total number of the manuscripts is 625. The manuscripts are placed in bundles. The manuscripts are on the subjects such as Āgama, Āyurveda & Jyotiṣa etc. The Grantha Bhaṇḍār is an ordinary one.

(84) GRANTHA BHANḌĀR-DŪNGARPUR

Dūngarpur remained the literary centre from the 15th century when Bhaṭṭāraka Sakalkīrti established the Bhaṭṭāraka Gāḍi here. As the Bhaṭṭāraka was a versatile scholar, there stayed several scholars with him. A great ceremony was taken in Saṁwat 1482 (1425 A.D), Brahma Samal pupil of Sakal Kīrti described the same in the Sakal Kīrti Rāsa as follows:—

चऊदय व्यासीय सबति कुलदीपक नरपाल सचपति ।

इगर्पुर दीक्षा महोच्छव तीणि कीया ए ॥३॥

श्री सकलकीरति सह गुरि सुकरि दीधी दीक्षा आणदभरि ।

जय जयकार सवलि सचराचरुए गणघर ॥४॥

After Bhaṭṭāraka Sakalkīrti there were several Bhaṭṭārakas who had been there and composed several works in Saṁskṛit and Hindī. Amongst such Bhaṭṭārakas, Bhuvan Kīrti, Gyān Bhūsana, Vijaya Kīrti, Śubhacandra, Brahma Jinadāsa are some of them. There is still a Bhaṭṭāraka seat and good collection of the manuscripts the total number of which is 553 Dūngarpur was a State and now it is a district Head quarter of Dūngarpur District of Rājasthān.

There are several manuscripts written in Dūngarpur and preserved in various Grantha Bhandārs. Jinadatta Kathā was copied in Samvat 1616 (1559 A.D) and was placed in the Grantha Bhandār of Āgarwal Jaina temple Udaipur. Sajjana Citta Ballabha was copied in Samvat 1696 (1639 A.D) at Dūngarpur and was presented to Brahma Akhaya Rāja. Caubisa-Ṭhāna-Carcā was written in Ādinātha temple in Samvat 1731 (1674 A.D) and placed in Udaipur Bhandār.

The collection of the various manuscripts is very notable and some of them are as follows —

1. Rām Rāsa by Brhma Jinadāsa. The manuscript was written in Samvat 1748 (1691 A D) in Dewal Village. This is one of the famous work in Hindī of the poet.
2. Mithyātva Khandan by Bakhat Rām.
3. Sukauśal Rāsa by Veni Dāsa. The manuscript was copied in Samvat 1714 (1657 A D)
4. Sukauśal Swāmi Rāsa by Brahma Jinadāsa in Hindī.
5. Upadesa Bāvanī by Kīsan Dāsa composed in 1707 A. D. Bāvanī is a good work of Hindī literature.
6. Saraswati Pūjā by Brahma Jinadāsa in Saṁskṛit.
7. Sammeda Śikhār Pūjā by Rām Pāl composed in the year 1829 A.D. in Hindī. The manuscript is original one.

8. Śrenika Carita by Ḍuṅgā vaid composed in the year 1642 A. D. in Hindi.
9. Rāmāyana Chappaya by Jayasāgar.
10. Muni Mālikā by Cārīta Singh composed in the year 1575 A.D. in Hindi.
11. Saṁbodha Pañcāśikā by Raidhū. The manuscript was written in Saṁvat 1597 (1540 A.D.)

Apart from the above manuscripts there are following illustrated manuscripts.

1. Candana Malayagiri Caupai by Bhadrāsena. The manuscript was copied in the year 1733 A.D. and it has 25 illustrations.
2. Āditya Vāra Kathā by Gangādāsa. The work was composed in Saka Saṁvat 1615 (1758 A.D). It contains 5 pictures.
3. Pictures on Rāga and Rāginīs Their number is 30.

(85) COLLECTION OF YATI BĀLA CANDRA VAIDYA-CITTOR

There is a good number of the manuscripts in Śrī Bala Candra Jaina Vaidya's collection. The total number of manuscripts is about 1000. Manuscripts on the subject like Mantra-Śāstra, Stotras, Medicine, Jyotisa, Āgama and religion are in great number. The Grantha Bhaṇḍār was founded in Saṁvat 1941 by Pandit Vinaya Candjī. There is a praśasti which reads as under.—

श्री सद्गुरुभ्योनम उपाध्याय जी महाराज श्री १००८ श्री शिवचन्द जी तन शिष्य १००८
ज्ञानविशालजी तत् शिष्य भ्रमोलखचन्द जी तत् शिष्य ५० विनयचन्द जी महा मध्ये सवत् १९४१ मे
स्थापित हस्तलिखित ग्रन्थो की-सूची ।

(86) Bhaṭṭārak Yaśahkīrti Jain Saraswatī Bhawan Rīsabhadeva

Rīsabhadeva is a famous Jain Tīrtha of Mewar. It is on the National Highway going from Udaipur to Ahmedabad. There are several inscriptions which tell the story of its development from time to time. According to one inscription of

Samvat 1431 (1374 A.D.) Hardān son of Setha Bijā got repaired the temple on the inspiration of teachings of Bhattarak Dharmakīrti.

There is one Śāstra Bhandār in the Saraswatī Bhawan of Bhattārak Yaśah Kīrti in which a good collection of the manuscripts is available. One rough catalogue also has been prepared in which names of the manuscript and authors etc. are given. But the catalogue is not exhaustive. There are about 1070 manuscripts including Gutakās. The earliest manuscript is Saṅgrahanī Sūtra Balāyabodha written in Samvat 1416 (1359 A.D.) There is a good number of manuscripts written in the 15th and 16th century. Works written in Rājasthānī, Mewārī and Hindī are in abundance. Following works are important.

1. Mahāvīr Carita or Mahāvīra Rāsa composed by Padmā at Sāgwarā in Samvat 1609 (1552 A.D.)¹ Padmā was pupil of Bhattarak Subha Candra
2. Narasinghapurā Jāti Rāsa. This is a historical work describing the Narsinghapurā Jāti and its growth and development.
3. Sānti Nāth Purān. This is a work of Bhattarak Ratna Candra who wrote this in the year 1783 (1726 A.D.). The manuscript is original one written by the author himself.
4. Śrenik Caritra.—Composed by Daulat Rām Kāśīwal, a Rājasthānī scholar of 18th century. It was completed in the year 1725 A.D. there is also one manuscript of Śripāl Carita written by the same author.
5. Pradyumna Rāsa —a Hindī work of Brahma Guna Rāja composed in 1549 A.D.
6. Karmavipāk Rāsa —composed by Manaranga in Samvat 1728
7. Laghu Tatwārtha Sūtra.—This is a short form of famous Tatwārtha Sūtra of umāśwāmī
8. Lavakusa Ākhyāna —This is a work of Bhattārak Mahicandra in 17th century

1. सवत् सोलनबोतरे मंगसिर पञ्चमी रविवार ।

राम कियो मै निरमलो, मुशवे सागवाडा नगर भञ्जार ॥२०॥

Some of the old manuscripts of the several works are as follows :—

S. No.	Name of the manuscripts	Author's Name	Bhāṣāyear of writing
1.	Mahābhīṣeka Vidhi	Narendrasena	Saṁskrit 1399 A.D.
2.	Bhāva Sangraha	Devasen	Prākṛit 1458 A.D. at Naiṇavā
3.	Dharmāmṛita Panjikā	Āśādhār	Saṁskrit 1484 A.D. at Dūngarpur
4.	Śānti Nātha Caritra	Sakalkīrti	Saṁskrit 1494 A.D.
5.	Nemināth Pūjā	Vidyā Bhūsana	Hindī 1557 A.D.
6.	Dharmaśarmabhyudaya	Hari Candra	Saṁskrit 1576 A.D.
7.	Upadeśa Ratnamālā	Sakal Bhusana	Saṁskrit 1570 A.D.

This is an original copy written by the author himself.

- | | | | |
|-----|--|--------------|--------------------|
| 8. | Chanda Kośa | | Prakṛit 1592 A.D. |
| 9. | Tatwārtha Ratna Prabhākar | Prabhācandra | Saṁskrit 1649 A.D. |
| 10. | Paṭṭāvalī of Kaṣṭhā Sagha in Saṁskrit. | | |

(87) KHARTARA GACHĪYA ŚĀSTRA BHANDĀR-KOTĀ'

The Grantha Bhandār belongs to Khartara Gaccha branch. There is a rich collection of the manuscripts. The total number of the manuscripts is 1177. Most of the manuscripts are of the 15th, 16th and the 17th centuries. Manuscripts on the subjects like Āgama, Siddhānt, Purāṇa and Rāsas are in the majority. The earliest manuscript is Rāma Lakṣmaṇa Rāsa written in Saṁvat 1415 (1358 A.D.). The work deals with the life of Rāma and Lakṣmaṇa according to the Jaina mythology. It is in Hindī. There is a copy of Viśāl Deva Cauhāna Rāsa in Hindī. Though the manuscript is incomplete it is a copy of the 14th century. Among the other manuscripts following are more important :—

ŚRĪPĀLA RĀSA of Yaśovijay of Saṁvat 1445 (1388 A.D.)

NANDA RĀJA CAUPAI of Munī Kusal Sing of Saṁvat 1436 (1379 A.D.)

**HAMMĪRA MAHĀKĀVYA of Naya Candra in Saṃskrit of Saṃvat 1486
(1429 A D)**

There is a manuscript of KALPA SŪTRA written in golden ink in Saṃvat 1530 (1473 A.D.). The Grantha Bhaṇḍār is systematically arranged and manuscripts are placed in serial number.

(88) VĪRA PUTRA ĀNANDA SĀGAR GYĀNA BHANḌĀR-KOTĀ'

The collection of the manuscripts is private one and belongs to Ānanda Sāgar u Mahārāja. It was established in the 19th century. The total number of the manuscripts is 415. Most of the manuscripts were copied from the 17th to the 19th century. The earliest manuscript in the Bhaṇḍār is Sandeh Dohāvalī Vratī of Prabodha Candra copied in Saṃvat 1448 (1391 A D).

(89) GRANTHA BHANḌĀR OF JAINA TEMPLE BORSALI-KOTAH

The Grantha Bhaṇḍār of Digambar Jaina temple Borsali is also one of the main Bhaṇḍārs of the city. There is a good collection of the manuscripts which are 735 in number. From the Bhaṇḍār, it appears that it was a centre of literary activity specially in 18th century. There are several manuscripts which were copied here such as Mahipāla Caritra in Saṃvat 1856 (1799 A D), PARVA RATNĀVALI (1794 A.D.) Samādhi Tantra Bhāsa by Parvata Dhārmārthī (1766 A.D.), GYĀN DARPAṆA of Deep Candra (1778 A.D.). All these manuscripts are preserved in this Bhaṇḍār.

The earliest manuscript is Gyānārava of Śubha Candra in Saṃskrit. It was copied in Saṃvat 1548 (1491 A D) and the latest manuscript is Jina Datta Kathā of Saṃvat 1992 (1935 A D). The manuscripts deal with all the interesting subjects. Some of the important manuscripts are as follows —

- (a) Palya Vidhāna Rāsa — of Śubha Candra in Hindi. This is a small work which deals with Palya Vrata. The manuscript was copied in Saṃvat 1690 (1633 A.D.).
- (b) Candra Prabha Swāmi Vivāhlo — written by Bhaṭṭāraka Narendra Kūṭi in Saṃvat 1702 (1545 A D). The work is in Hindi and describes the marriage of Candra Prabha.
- (c) Cetāvant — a work which instructs every one to be careful in worldly life. It is in Hindi poem.

(d) Ravivrata Kathā :—of Muni Sakal Kīrti in Hindi.

Among the rare manuscripts are works of Vegarāja which have been collected in a Gutakā. The poet was of 18th century and he finished his work Bārahakhadi in Saṁvat 1798 i.e. 1741 A.D. Other important works are NEMI VIVĀHA PACCISĪ by Vegarāja and Kumuda Candra's PARDĀRO PARŚILA RĀSA. All the works are in Hindi.

GRANTHA BHANDĀRS OF BÜNDĪ

There are five Grantha Bhandārs in Būndī city, The names of which are as follows—

- (1) Grantha Bhandār of Jaina Temple Pārswanātha.
- (2) Grantha Bhandār of Jaina Temple Ādinātha
- (3) Grantha Bhandār of Jaina Temple Abhinandana Swāmī
- (4) Grantha Bhandār of Jaina Temple Mahāvīra.
- (5) Grantha Bhandār of Jaina Temple Neminātha (Nāgadi)

(90) GRANTHA BHANDĀR OF PARSWANĀTHA TEMPLE

The Grantha Bhandār of Pārswanātha temple contains 334 manuscripts. All the manuscripts are on the subjects like Pūjā, Kathā, Purāna and Stotra etc. Most of the works are in Saṁskṛit. There is a copy of Rāma Candra Rāsa written by Brahma Jinadasa in Sāmvat 1518 (1461 A.D.).¹ The poet has given the time of its completion time in this work. This is in Hindi. It describes the life of Rāma Candra. The other rare manuscript is a commentary of BHAKTĀMARA STOTRA of Hem Rāja in Hindi prose. This has been discovered first time in this Bhandār.

(91) GRANTHA BHANDĀR OF JAINA TEMPLE ĀDINĀTHA

In the Grantha Bhandār of Ādinātha temple, there is a collection of 168 manuscripts. The earliest manuscript in the Bhandār is Jyotiṣa Ratnamālā with commentary written by Paṇḍit Vaiza in Saṁvat 1516 (1459 A.D.). The other old manuscripts are Sāgāra Dharmāmṛita by Aśādhara copied in 1500 A.D, Trilokasāra (1461 A.D.) by Acārya Nemi Candra and Upadeśamālā of Dharma Dāsa (1540 A.D).

1 सवत् पन्द्रहप्रठारोत्तरा मगसिर मास विमाल ।
शुक्लपक्ष चउदसि दिने रास कियो गुणमाल ॥

(92) GRANTHA BHANḌĀR OF JAIN TEMPLE ABHINANDANA SWĀMI

The Śāstra Bhaṇḍār of Abhinandana temple contains 368 manuscripts. Previously this temple was the seat of the Bhaṭṭāraḱas and there was a big collection of the manuscripts but most of the manuscripts were sold by the pupils of the Bhaṭṭāraḱas and several of them destroyed automatically. But still there is a good collection of old manuscripts. Karakaṇḍu Carīyu, an Apabhraṃśa Kāvya written by some unknown author, is a rare work which has been discovered recently. The work describes the life of Karkakaṇḍu, a king according to Jaina mythology. The manuscript is incomplete and in bad condition.

(93) GRANTHA BHANḌĀR OF MAHĀVĪRA TEMPLE

This temple remained the seat of scholars as the manuscripts preserved in the Grantha Bhaṇḍār are on the subjects like Siddhānt, Purāṇa Pūjā and Stotra etc. Most of the manuscripts are new. The total number of the manuscripts is 172. The manuscripts are in Hindi written in 18th and 19th centuries.

(94) GRANTHA BHANḌĀR OF JAINA TEMPLE NEMINĀTHA

This last Grantha Bhaṇḍār exists in the temple of Neminātha. This Bhaṇḍār was also important in the past. At present there are 223 manuscripts which are complete and in good condition. But manuscripts of the same number had been made incomplete. There is a manuscript copy of MĀDHAVĀNAL PRABANDHA written by Gokul son of Narsā in Samvat 1594 (1537 A.D.). This is a very correct copy of the book which was copied in Samvat 1655 (1598 A.D.). The manuscript of SĪNHĀSANA BATTĪSĪ is of 1654 (1597 A.D.). There is a Guṭakā copied in Samvat 1641 (1584 A.D.) which contains several small works of VŪCARĀJA a famous Hindi poet of 16th century.

Thus in the Śāstra Bhaṇḍārs of Bundi city there are more than 1200 manuscripts which shows that Bundi was once a centre of literary activities. The old name by which it had been mentioned in the Sanskrit and Hindi works is VRINDĀVATĪ.

(95) JAINA SARASWATĪ BHAWAN, JHĀLARĀPĀṬAN

The Grantha Bhaṇḍār is called by the name of Ailaka Pannā Lāl Dīgambara Jaina Saraswati Bhawan, Jhālarāpāṭan. The Bhaṇḍār was established by late Śrī Pannā Lāl recently. Before this, there was no Bhaṇḍār. Pannā Lāl himself collected

all these manuscripts from all over Rājasthān Bhandārs. There is a good collection of the manuscripts numbering 1436.

The manuscripts are mainly in three languages i. e. Samskrit, Prākṛit and Hindi. The main subjects on which the manuscripts are there in the collection are Siddhānt, Ādhyāma Purāna, Kāvya, Kathā, Nyāya and Stotra. The earliest manuscript in the Bhandār is BHĀVA SANGRAH by Deva Sena copied in Samvat 1488 i.e. 1431 A.D., and the latest manuscript is RĀJAMATI VIRĀHA in Hindi copied in Samvat 1970 (1913 A.D.).

The Śāstra Bhandār is systematically arranged and manuscripts are placed in serial number and also subject-wise. Apart from these manuscripts, there is a good library of printed books also in which more than one thousand books are in the collection and which are issued to the readers for reading purposes.

NAINAVĀ

Nainavā is an old town in Bundī District and at present it is a sub-divisional Head quarter. It is 32 miles from Bundi and connected with a road. The town remained a literary centre from very beginning. The earliest manuscript written in this town is PRADYUMNA CARITRA¹. It was copied in the year 1461 A. D. when Allauddin Khilji was the emperor of Delhi. At present there are three small Grantha Bhandārs which contain only 221 manuscripts. But from the manuscripts it appears that in the past i. e. from 15th to 19th century the town remained a great literary centre.

Keśava Singha who was a Hindi poet of 18th century and wrote more than 10 works, composed his one work BHADRA BĀHU CARITA in the year 1716 A.D. at Nainava. It was described by the name of LOCANAPURA by him in his work in the following way —

लोचनपुर शुभ ग्राम मे, सिधराज जिनधाम ।
बुद्धि प्रमाण लिख्यो मुझे, जपिये श्रीजिननाम ॥१॥
माइ करो मुक्ति उपरै, दीष हगो भगवान ।
भगन नगण-आदिक सहु, ध्याऊ श्री जिनवाणि ॥२॥

1. Catalogue published in the year 1943.

2. Prasasti Sangraha Āmer Śāstra Bhandār Jaipur P. 138.

Several manuscripts which were copied here are preserved in the Grantha Bhaṇḍārs of Būndī, Koṭā, Dabalanā, Indergarh, Āmer, Jaipur, Bharatpur, Kāmā etc. Such as the manuscript of NĀYA KUMĀRU CARIYA of Puṣpadanta was copied in the year 1471 A.D. is preserved in the Grantha Bhaṇḍār of Badhicand Temple, Jaipur. The manuscript of SIDHA CAKRA KATHĀ copied in the year 1458 A.D. is also in the same Grantha Bhaṇḍār.

Some of the manuscripts which were copied here in the 18th and 19th century are as follows:—

S. No.	Name of the manuscript	Author's name	Date of Writing
1.	Samādhi Tōtra Bhāsa	Parwata Dharmārthī	1719 A.D.
2.	Kriyā Kośā Bhāṣa	Kisana Singh	1757 A.D.
3.	Pāśwa Purāna	Bhūhardāsa	1809 A.D.
4.	Purūsartha Sidhyupāya Bhāsa	Todarmal	1807 A.D.
5.	Samayasāra Nātak	Banārsīdāsa	1841 A.D.
6.	Pūjā Sangraha	—	1791 A.D.
7.	Dāna Kathā	Bhārāmalla	1880 A.D.
8.	Pāṇḍava Purāna	Bulākidāsa	1784 A.D.
9.	Tattwārtha Sūtra Tikā		1831 A.D.

All these manuscripts are preserved in the Grantha Bhaṇḍārs of Nainavā. A short description of these Grantha Bhaṇḍārs is as follows :—

(96) GRANTHA BHANḌĀR OF BAGHERAWĀLA JAINA TEMPLE

The Grantha Bhaṇḍār situated in the Bhagherawāla Jaina temple is an old Bhaṇḍār. There is a collection of 104 manuscripts written in Sanskrit and Hindi.

The main subjects on which they are written are Siddhānt, Purāna, Carita and Pūjā. All the manuscripts are common generally available in the Jaina Bhaṇḍārs. But there is one Guṇakā in which the works of Hindi poets of the 15th, and 16th

centuries are written. The Guṭakā was written in the year 1587 A.D. at Ranthambhore Fort. Some of the important works collected in the Guṭakā are as follows :—

- (1) Sārsīkhamani Rāsa by Bhaṭṭāraka Sakalkīrti 15th century
- (2) Neminātha Gīta by Brahma Yaśodhara 16th century.
- (3) Pancendriya Gīta by Jina Sena 16th century.
- (4) Neminātha Rajmatī Veli by Singha dāsa 16th century.
- (5) Vairāgya Gīta by Brahma Yaśodhara 16th century.

There are 96 small works collected in the above Gutakā.

(97) GRANTHA BHANḌĀR OF TERĀPANTHĪ JAINA TEMPLE

There are 80 manuscripts in the Grantha Bhaṇḍār of this temple. Most of these manuscripts are written in Saṁskṛit and Hindī and on the subjects like Purāṇa, Carita and Pūjā. The manuscript of Sammedā Śīhar Pūjā composed by Lāl Cand pupil of Bhaṭṭāraka Jagat Kīrti at Rewārī in the year 1787 A.D. is an important one. The poet gives his description in the following way :—

देवेन्द्रकीर्ति तत्पद बखान, शील शिरोमणि कियावान ।
 तिनके पद परम गुणवान, जगतकीर्ति भट्टारक भान ।
 शिष्य लालचन्द सुधी, भाषा रची बनाय ।
 एक चित्त मुनै, पढ़ै, भव्य शिव कु जाय ॥३५॥
 सवत् अठारासे भयो व्यालिस उपर जान,
 पाच फान्गुन शुक्ल कु, पूरण ग्रन्थ बखान ॥३६॥
 रेवाडी शहर मनोग्य, वसे श्रावक भव्य सब,
 आदित्य ऐश्वर्य योग, तैतीस पहर पूरण भयो ॥३७॥

Apart from these manuscripts there are three Yantras written on cloth in the 16th and 17th century. RIŚI MANDALA YANTRA is the earliest one. It was written in the year 1528 A.D. The size of the Yantra is 22" × 23". The Praśasti given on the Yantra is as follow:—

श्री श्री श्री शुभचन्द्रसूरिभ्योनमः । अथ सवत्सरेस्मिन् श्रीनृपविक्रमादित्यगताब्द सवत् १५८५
 वर्षे कार्तिक वदी ३ शुभदिने श्री रिषिमण्डलयन्त्र ब्रह्म अज्जयोग्यं प० ब्रह्मदासेन शिष्य प० गजमल्लेन
 लिखित । शुभ भवतु ।

BRIHAḌ SIḌHA CAKRA YANTRA was written in the year 1557 A.D. by Brahma Lāhada pupil of Mandalacarya Dharma Kīrti.¹ The size of the cloth is 22½" × 22½". The third Yantra is of Dharma Cakra written in the year 1617 A.D. at Nāgaur² The size of the Yantra is 25" × 25".

(98) GRANTHA BHANDĀR OF AGARWAL JAIN TEMPLE-NAINAVA

There is a small collection of 37 manuscripts only. Most of them are recently written and placed in the Grantha Bhandār.

(99) GRANTHA BHANDĀR DABĀLĀNĀ

Dabalānā is a village which is 10 miles from the west side of Būndī. The Grantha Bhandār is in the Jain temple. There is a collection of 423 manuscripts in the Grantha Bhandār. From the manuscripts it appears that they were in the possession of some Jain Sādhu and after his death, they were brought here. The collection is very good from the point of Hindī works. The earliest manuscript is **ṢAḌĀVAŚVAKA BĀLĀVABODHA** by Hema Hansa Ganī. It was copied in the year 1464 A.D. at Ujjain³. The main subjects on which the manuscripts are available in the Grantha Bhandār are Kāvya, Carita, Kathā, Rāsa, Vyākaraṇa, Āyurveda, Jyotiṣa and Stotra. Manuscripts copied in various places such as Būndī, Nainava, Gothāda, Indergarh, Jaipur, Jodhpur, Sāgwara and Sisavāli are in good number. Some of the important manuscripts which have been discovered in the Grantha Bhandār are as under —

- (1) Ādinātha Stavan — by Mehau composed in the year 1442 A.D. It is in Hindī written in the praise of Ādinātha of Ranakpur Jain temple.

1. सवत् १६१४ वर्षे फाल्गुन सुदि ३ गुरुवासरे आश्विनि नक्षत्रे श्रीमूलमघे नक्षत्राभाये बलात्कारगणे सरस्वतीगच्छे श्री कदकदाचार्यन्वये मडलाचार्य श्री ३ धर्मकीर्तिस्तच्छिष्य ब्रह्म श्री लाहड नित्य प्रणमनि वा तेनेद वृहत् सिद्धचक्रयत्र लिखित ।

2. सवत् १६७४ वर्षे वैशाखसुदि १५ दिने श्री नागपुर मध्ये लिखापित धर्मचक्रयन्त्र ।

3. सवत् १५२१ वर्षे आषाढ बदि ११ रविवासरे मालवमंडले उज्जयिन्यालिखित ।

- (2) *Inhāsa Sāra Samuccaya* :—written by Lālā Dāsa⁴ in the year 1586 A. D. It describes the short story of Mahābhārat in Hindī poem.
- (3) *Sinhāsana Battisi* :—by Sādhu Gayāna Candra. It is in Sanskrit prose. The date of the work is not given but he quotes his teacher's name as Jinodaya Sūri :—
- (4) *Bhaktamār Stotra Bhasā* :—It is a Hindī prose translation made by some scholar. The date of the translation is also not given in the work. But the manuscript was copied in the year 1610 A.D., so it is definite that the translation was made prior to this date. The last portion of the translation is as follows :—

अथवा अङ्कारि करी तुग उक्चैरतर जन प्रीतइ अथवा
तेह पुरुष अनइ मानतुग श्रीमक्तामरस्तवकर्ता श्रीमान्तुगाचार्य
प्रतिइ अवशा मणीइ तेह पुरुष तणो परवश हू ती । तद्गतचित्त-
लक्ष्मी अजन्म निरतर समुपेत्ति आवइ । इति श्रीमक्तामरस्तोत्रं
बालावबोध समाप्त । सवत् १६६७ वर्ष ।

- (5) *Rāma Yaśa* :—by Kesa Rāja It describes the life of Rāma and Sītā according to Jaina Purānas. The work was composed in the year 1623 A.D.¹ when the great poet Tulasidās died

1. सवत् सीरासै तेतारा, राज अकबर साहि मुबारा ।

मई कृष्ण पछि अतिसै बात, मातै बुद्धवार सुभ जात ॥

× × × × ×

लालदास कहै करजौरि, मुति कति गुनी देहु जिमि खोरि ।

अस्थल नगर आगरो गाव, ऊधोदास पिता को नाव ।

जाति बानियो लालादास, भाषा करि बरम्यो इतिहाम ॥

2 सवत् सोलह आसीयरे, आछउ आसो मास ।

तिथि तेरसि अतरपुर साहि, आणी अति उल्लास ॥

(100) GRANTHA BHANḌĀR OF JAINA TEMPLE PĀRSWANĀTHA-INDERGARH

Indergarh is an old city of former Koṭā state. It is on the main broad guage line of Western Railway from Kotā to Sawai Mādhopur. Previously it was a big Ṭhukāna of Kota state, but now it is only a sub-tehsil.

The Grantha Bhaṇḍār is situated in the Jaina temple Pārswanātha. There are 289 manuscripts in the Grantha Bhaṇḍār. The manuscripts collected in the Grantha Bhaṇḍār are mainly on religious subjects like Siddhānt, Stoira, Ācār Śāstra. Several manuscripts were copied in Indergarh itself which shows that previously there was arrangement for copying out the manuscripts. The collection is an ordinary one.

CHAPTER IV

SUBJECTS DEALT WITH

There is scarcely any province of Indian literature to which the Jainas have not contributed. Besides the religious they have developed a voluminous narrative literature. They have written epics, novels, dramas, bhajans and stories. Generally they have written in the simple language of the people, but they have indulged in highly elaborate style also. We find highly ornate court poetry. They have also produced important works of scholarship.

Almost the whole of the Āgama literature written in Prākṛit is available in these Bhaṇḍārs. Works on the principles of Jainism are numerous and are found in number of Grantha Bhaṇḍārs. The Jaina Ācāryas and scholars created a pretty large literature on duties of householders and those of homeless ascetics. This is also called Ācāra Śāstra. Then there are hundreds of works written on the lives of Tīrthankaras and other great personalities of Jaina Mythology. They are called Purāṇas and Caritas. The number of stories illustrating Jaina proverbs is also quite large and some of them are excellent. There are works collectively called Kathā Kosas TREASURY OF STORIES written by the various authors.

Manuscripts on logic and philosophy are also in a large number. The Jaina Ācārya's contribution in this respect is tremendous. The works of Ācārya Samantabhadra, Vidyānandī, Aklanka, Haribhadra Sūri and Hemcandra etc. were very popular and their works have been collected in several Grantha Bhaṇḍārs. Manuscripts in these Bhaṇḍārs are not limited to only Jaina logic and philosophy but works like Vedāntasār of Sadānand, Muktāvalī of Viswanātha and Tarkasangraha of Annam Bhatta are also preserved. There are numerous manuscripts on Yoga and Adhyātma. The Pūjā literature has been popular from about the 10th century, so the scholars took much interest in creating such literature. And hundreds of manuscripts on Pūjā were written and preserved in Jaina Grantha Bhaṇḍārs. There is not a single Bhaṇḍār where this kind of literature is not available.

Apart from these religious as well as secular subjects, there is also a good number of manuscripts which deal with the general subjects. There are hundreds of manuscripts written on astronomy, astrology, metrology, and medicines. On these subjects there are works written both by Jaina and non-Jaina authors. Works relating to grammar are also many. Manuscripts on the interesting subjects like Art and Architecture, Dances and Dramas are also in good number.

ĀGAMA & SIDDHĀNTA LITERATURE

The collective term given by the Jainas to their sacred books is Āgama or Siddhānt. The two important sects hold different opinions about this literature.

groups, just like the Thānaṅga except that in this case the numbers do not stop at 10 but go a long way beyond 100 as far as a million.

The fifth Aṅga called Bhagwati Vyāha Pannatti (Vyākhyā Pragnapti) explains the dogmatics of Jainism in the form of questions and answers and also in the form of dialogues. This work presents a detailed picture about Lord Mahāvīra, his relationship to his disciples and contemporaries.

Nayadhammakahā (Jnātādharma Kathā) is the 6th Aṅga. It is divided in two parts. The first book consists of 21 chapters. The main subjects dealt with in this book are religious tales to give examples.

The seventh Aṅga is the Uvāsagadasāo (Upāsakadeśāh). It describes legends which are told of ten house holders who were related to highly respectable families and who became lay adherants.

The eighth Aṅga Amtagadadasāo (Antakṛddasāh) describes stories of pious ascetics.

Amuttarovavāyadasāo (Anuttaraupapātikadasāh) is the ninth Aṅga and narrates in thirty three lessons or Adhyayans the lives of monks of an equal number of persons.

The tenth Aṅga, the Panhāvāgaranaīm (Praśna Vyākaraṇa) means questions and explanations. In this Aṅga principles of Jainism are explained.

The eleventh Aṅga Vivāgasuyam (Vipāk Śrutam) i. e. the texts of the ripening contains legends on the retribution for evil deeds.

The last of all is the 12th Aṅga, the Dīṭṭhivāya (Drṣṭivāda) means the doctrines of various views. According to the Svetāmbaras this Aṅga has gone astray.

THE UPĀMGAS (UPĀṆGAS)

The Upāṅgas consisting of a group of 12 texts have mutual relation with Aṅgas. But according to Dr. Winternitz, though they are termed as Aṅgas and Upāṅgas yet they fail to reveal any mutual relation between them and collection is newly external. Three Upāṅgas like JAMBUDDĪVAPANNATTI, CANDAPANNTTI, SŪRAPANNATTI, (Jambudvīpa-Prajñapti, Candraprajñapti, & Surya-Prajñapti) deal with astronomical views of Jainas. The dates of these Upāṅgas are not traceable

But they are unanimous in calling them the *Angas* i.e. limbs (of the body of religion). The number of these *Angas* is twelve.

According to the *Digambara* Jainas whole of the *Dwādaśāṅga Śruta* is not available and the 12th *Anga* *Dirthivāya* only is preserved in parts. But according to the *Śvetāmbara* Jainas all the twelve *Angas* except the 12th *Anga* are available.

All the *Āgamas* are written in *Prākṛit* which is known as *Ārṣa Bhāṣā* i.e. the language of the *Ṛṣi* or *Ardha Māgadhī* i. e. half *Māgadhī*, the language in which Lord *Mahāvīra* himself preached his principles. It is true that the *Āgamas* which we have today are not exactly the same which were composed several centuries ago, as they have undergone some changes. But such as are available at present confirm to their critical additions prepared under the supervision of *Devardhigaṇi Kṣamā Śramana* a *Śvetāmbara Ācārya* of the century.

THE ANGAS

The *Angas* are the oldest parts of the canon. They have older traditions quite intact, without a change. *Jacobi* puts forth the evidence of language and the metres which according to him are archaic. He remarks "I am of the opinion that the first book of *ĀCĀRĀṅGA SŪTRA* and that of the *SŪTRA KRATĀṅGA* may be reckoned among the most ancient parts of *Āgam* literature. The style of both works appears to me to prove correctness of this assumption¹."

*ĀCĀRĀṅGA SŪTRA*² is the first *Āṅga* which describes the way of life of of a monk. It is divided in two sections. The first section is earlier than the second. It is written both in prose and verse.

The second *Anga* is the *SŪYAGAṆGA* (*Sūtra Kratāṅga*) and treats of the precious life of the monks and is mainly devoted to the refutation of heretical opinions.

In the third *Anga*, the *Thānanga* (*Sthānāṅga*) various themes of religion are dealt with in numerical order. These enumerations sometimes contain parables in a nut shell.

The fourth *Anga*, the *Samvāyanga* is in a way continuation of the third, the subject matter of the first two third of the work being arranged in numerical

1 S B E Vol. 12 inter. P. XII Winternitz Op. Cit. pp. 435-41)

2 Jaina Grantha Bhaṇḍār, Jaisalmer

from any of the source, as they do not provide a clue to the dating of these texts. But we may not be wrong in ascribing to the Upāṅgas a period later than the Ched Sūtras¹

The subject matter of the twelve Upāṅgas is purely dogmatic and mythological. The first Upāṅga is the Uvavāya (Aupapātika) which contains two parts. The first part describes the sermons of Mahāvīra, which deal with the results of good and evil deeds in four forms of existence as inhabitants of hell, animals, human beings, and Gods. The second part describes journeys performed by Indrabhūti Gautama for learning the sermons of Mahāvīra regarding various rebirths. The second Upāṅga, the Rāja Pasenajja (Rāja Prasāyā) deals with various matters such as pilgrimage of the God Sūryābha to Mahāvīra and dialogues between King Paesi and the monk Kesi. The third Upāṅga is Jīvābhigama which describes the doctrine of living and lifeless things. The fourth Upāṅga PANNAVAṆĀ (Prajñāpanā) has classified the human beings under Ārya and Barbarians.

The fifth, sixth and seventh Upāṅga are Scientific works dealing with astronomy, geography cosmology and the division of time. The last five Upāṅgas comprised the five sections of one text entitled Nirayāvahī Suttam. The eighth narrates how the ten half brothers of the King of Campā namely Ajātasatru were killed by their Grand father Vesālī in the battle against him and after their death were reborn in the various hells. The ninth Upāṅga KAPPAVADAMSIAO (Kalpavataṁsikāh) gives an account of the same King's sons who were converted to ascetic life and afterwards got different heavens. The tenth Upāṅga PUPPHIĀO gives an account of the Gods and Goddesses who drove earth-wards in order to pay homage to Lord Mahāvīra. In the 11th Upāṅga-Pupphiāo, ten similar stories are told. And the last 12th Upāṅga VANHIDASĀO deals with the conversion of the twelve princes by the saint Anathanemi.

TEN PAINNAS (PRAKIRNAS)

The group of ten texts called Painnas are stray or scattered principles. They deal with topics like proper and improper forms of death, essential duties of a monk, confession and remuneration of faults, the offering respects to the Arhat, Siddha, Sādhu, and Dharma and details about Gods etc. The time of their composition is also not certain. Whether these were brought into present form before Upāṅgas or after Upāṅgas, is also not certain but it is said that these came into existence alongwith the Upāṅgas.

1. History of Indian Literature by Winternitz, part II.

The CAUSARAṆA (Catuśaraṇa) deals in 63 verses with the prayers by means of which one may take the four fold refuge. AURA-PACCAKKHANA (Ātūrpratya Khyāna) means the sick one's refusal while MAHĀ PACCAKKĀNA means the great refusal, a formula of confession and renunciation. In the Bhatta-parinnā (Bhakta-Parijnā) and Samthāra there are numerous legends of grievous sinners who did not adopt vows to get rid of re-births. The Tamdula Veyaliya is the dialogue between Lord Mahāvīra and Gautam Gaṇḍhara on various topics such as physiology and anatomy, the ten ages of man etc. The Camdavijjhaya, the sixth Pannas deals with teachers and disciples mainly on discipline. The Devimdatthaṇa gives a classification of the Kings of Gods according to their group and residence etc. Gani Vijya (Gani Vidyā) deals with astrology while VIRATTHARA (Virastava) contains an enunciation of the names of Mahāvīra

SIX CHEYA SUTTAS (CHEDA SŪTRAS)

The Group of 6 texts going under the name of Cheya Suttas (Cheda Sūtra) also form a group in the cannon. According to Dr. Winternitz, these did not perhaps form a group in the canon, until a later period, as it is not always the same texts which are placed in the group. The first two sutras i.e. Nīsiha and Mahanīsiha describes rules regarding confession and penance which are emphasised as the most important steps towards liberation. They deal with the sufferings of the beings in connection with the doctrine of Karma. The third, fourth and fifth Cheda sutras are regarded as the earliest portion of the canon. These three texts are treated by tradition as one book (Śrutaskandha), the fifth Cheda Sūtra Kappa known as Kalpa Sūtra of Bhadrā Bāhu, is one of the most famous work available in the Svetāmbar Grantha Bhaṇḍārs. It is divided into three sections. Section one contains the life of the Jinas and the main portion of the work is covered by the biography of Lord Mahāvīra according to Svetāmbar Sect. The section two of Kalpa Sūtra describes the list of schools (Gana) their branches (Śākhā) and the heads of schools (Gaṇadhara) and the section three contains rules for the ascetics. Kalpa Sūtra is very much popular among the Jainas and as such its manuscripts are found in most of the Bhaṇḍārs.

THE FOUR MŪLA SUTTAS (Mūla Sūtras)

Out of the four mūla sūtras, the first three Sūtras are important even from literary point of view. The first section Uttarājjhayana (Uttarādhyaṇa Sūtra) consists 36 sections which deals with various topics such as birth as human being, instruction in the religion, faith in the religion etc. The second Mūla Sūtra Āvassaya or Śaḍāvasyaka Sūtra describes six essential daily duties of a Jaina. The third Mūla

Sūtra Daśaveyāliya deals with mainly monastic discipline. The third sūtra is also connected with an abundant narrative literature. The fourth Mūla Sūtra the Pimḍa Nijjuttī is usually mentioned sometimes also the Oha Nijjuttī and occasionally the Pakkha. They describe about the pious life and of subjects of discipline.

The Nandī and Anuyogadvāra are sometimes counted amongst the Pañnas but they are usually mentioned either before or after the Mūla Sūtra as independent texts standing outside the groups. Both works which should be known by a Jaina monk are huge encyclopaedias dealing with everything.

The Āgama literature of Digambārs as already said previously does not exist at present except some parts of the 12th Anga called Dīṭhivāya. Under the Āgamika literature, comes Gunadharacārya's Kasāya Pāhuḍ and Puspadant Bhutablis Śat Khandācam. These two works have commentaries written by Ācārya Virasena and his pupil Jinasena are called Dhavalā, Jaydhavalā and Mahādhavalā. The manuscript copies of these works are only available in the Śāstra Bhaṇḍār of Mūdabidri.

But the Digambars of the present day have voluminous works on this subject which may be called as secondary canon or substitute canon which was written by the later Ācāryas and may be described as below :—

Ācārya Kunda Kunda wrote Daśa Bhakti and Asta Pāhuḍ¹ in Prakrit language. In the third century Umāswāmī composed Tattwārtha Sūtra or Tattwārthādhigama Sūtra, the manual for the understanding of the true nature of things. The book is recognised as an authority and is read by all Jainas at their residence and temples. It is an excellent summary of Jaina domatics. There are several commentaries written by both scholars of Digambars and Śwetāmbars. Among Digambars commentaries written by PŪJYAPĀD, AKLANK, and VIDVĀNANDI are called SAWĀRIHA SIDDHI² RĀJWARTIKA³ and ŚLOKA VARTIKA⁴.

Among the other authors, Ācārya Vattakera wrote Mūlācāra⁵ which describes and lays down rules of daily life of the Sādhus and householders. Some say that it is a sort of compilation by a little known author called Vattakera, MŪLĀCĀRA PRADĪPA⁶ was composed by Bhattāraka Sakal Kirtu in the year 1424 A.D.

1 Grantha Sūci Āmer Śāstra Bhaṇḍār-Jaipur

2 to 4 Ibid

5 Rājasthān ke Śāstra Bhaṇḍāron ki Grantha Sūci Part II page 166

6 Ibid. page 166

Bhagwati Ārādhana¹ was composed by Shivārya or Sivakoti in Prākṛit. It deals with the kinds of worship and may be called as an assense of worship. The work contains 2170 Gāthās.

Ācārya Sāmantbhadra wrote Ratnakaraṇḍa Srāvakācār, in Saṁskṛit. It is very famous and widely circulated book amongst the Jainas. Prabhā Candra wrote Saṁskṛit Commentary² on it.

Devasena, who was born in 894 A.D. wrote a manual of the Jain faith entitled Darśanasāra, Ārādhanaśāra, Tattvasāra and Srāvakācāra. All these works written in Apabhraṁśa are preserved in Āmer Śāstra Bhaṇḍār, Jaipur. Srāvakācāra is in Doha metre. All these works are very much popular and are read with great interest.

Amitigati a famous scholar and pupil of Mādhava Sena wrote Upāsakādhayan called Amitigati³ Śrāvakācāra and Panca Sangrah⁴

Ācārya Nemicaṇḍra, a teacher of the Minister Cāmundaṛaya in south India composed Gommtasāra⁵ in Prākṛit. It is in two parts. The first part is called Jiva Kānda, the second one is Karma Kānda. They are considered as authentic works on Jain religion. A big commentary⁶ in Hindi was made by Paṇḍit Tōdarmal in the 18th century.

In the first half of the 13th century, Āśādhar was a great versatile scholar. The main work of the poet is Dharmamṛit,⁷ "Nector of religion" which is in two parts. Sāgāra and Angāra-Dharmāmṛata describes the duties of the layman living in the house and of the homeless ascetic. He himself wrote a commentary on his work in the year 1243 A.D. In the year 1503, Bhaṭṭāraka Gyān Bhūṣaṇ wrote Tattva Gyāna Taranginī in Saṁskṛit. It is a good book which explains principles of Jain religion

1 Grantha Sūci Rājasthān ke Grantha Bhaṇḍār Part IV. p. 105.

2. -do- page 119.

3 -do- page 90.

4. -do- p. 41.

5. -do- p. 9

6. -do- p. 12

7 -do- p. 93

PURĀṆA LITERATURE

The words Purāṇa refers to stories of ancient times. The name of Purāṇa is applied to them to show that they are very old. In vedic literature the word Itihāsa and Ākhyāna have been used alongwith the word Purāṇa. According to the definition given in Hindu Purāṇas, there must be five topics in every Purāṇa i.e.,

- (i) creation of universe
- (ii) its destruction
- (iii) the genealogies of Gods and Ṛsis
- (iv) the ages of manus, and
- (v) the history of solar and lunar races.

There are 18 main Purāṇas in Saṁskrit language. All of them were written by Non-Jaina authors. The names of these are as follows:—

- | | |
|-------------------|---------------------|
| (1) Brahmānda | (2) Matsya |
| (3) Mārkaṇḍeya | (4) Bhāgavata |
| (5) Bhaviṣya | (6) Brahma Vaivarta |
| (7) Brahma | (8) Vāmana |
| (9) Varāha | (10) Viṣṇu |
| (11) Vāyu or Śiva | (12) Agni |
| (13) Nārada | (14) Padma |
| (15) Liṅga | (16) Garuḍa |
| (17) Kūrma | and (18) Skanda. |

Except these 18 main purāṇas there are sub-purāṇas also which have been described in Garuḍa Purāṇa.

The Jaina Ācāryas and scholars also showed their great interest in writing the Purāṇa literature, though the aim of writing this kind of literature was not the same as that of Vedic scholars. The aim of Jain Purāṇas is to describe the lives of 63 great personalities and as such the Purāṇas are called either after the name of particular Tīrthankara or named as Padma Purāṇa, Harivaṁśa Purāṇa, Pāṇḍava

-
1. सगंधं प्रतिसगंधं वशो मन्वन्तराणि च ।
वंशानुचरितश्चैव पुराणं पञ्चलक्षणम् ।

Purāṇa etc. In these Purāṇas along with the lives of Tirthankara, the lives of other personalities such as Rāma, Kṛiṣṇa, Pāṇḍavas etc. are also given. Therefore definition of Purāṇa given by the Saṁskṛit Ācāryas does not apply to Jaina Purāṇas. The Jaina Purāṇas describe the life of a particular personality in a good and artistic manner. Some Purāṇas are written in such a fine language that instead of calling Purāṇas, they may better be called Kāvya. Purāṇas written by Jinasenācārya, Guṇabhadra, Swayambhu and Puṣpadanta are such examples.

The Jaina Bhaṇḍārs of Rājasthān contain most of the Purāṇas written by the Jain Ācāryas. Such Purāṇas are written mainly in three languages i.e. Saṁskṛit, Apabhraṁśa and Hindī.

SAMSKRIT PURANAS

Ācārya Raviṣeṇa is believed to be the first Jaina scholar who wrote the first Jaina Purāṇa namely Padma¹ Purāṇa in Vīra Saṁvat 1204 i.e. 678 A.D. He was the pupil of Lakṣmaṇasena. The Purāṇa has several Adhikārs containing 123 Chapters in all and a total number of śloka is about 18,000. It deals with the life of Rāma who was among the 63 great personalities. In the beginning of 9th century there were two Jaina Ācāryas namely Jinasena and Guṇabhadra. Ācārya Jinasena, the Guru of King Amoghavarṣa (815 to 877 A.D.) wrote first part of the Mahāpurāṇa which is called Ādipurāṇa² and deals with the life of Ādinātha, the first Tirthankara and his son Emperor Bharata. Ācārya Guṇabhadra completed the second part of the Mahāpurāṇa after the death of his teacher Jinasena. This part is called Uttarapurāṇa³. Both the parts are the biographies of 63 'Greatmen' that is to say 24 Tirthankars, 12 Cakravartis and 27 Heroes (9 Baladevas, 9 Vasudevas and 9 Prativasudevas).

Ācārya Jinasena II, composed Harivaṁśapurāṇa⁴ in the 8th and 9th century. This is a big work containing about 12,000 verses. In this work Life of Neminatha along with legends of Kṛiṣṇa and Balrāma are told in a Jainistic setting. As a matter of fact this is a Mahābhārat according to the Jaina faith.

1. Āmer Śāstra Bhaṇḍār ki Grantha Sūcī Jaipur. p. 87

2. Ibid. p. 11.

3. Ibid. p. 15

4. Ibid. p. 161.

In the 12th century, the famous Ācārya Hemcandra wrote *Trisaṣṭi Puruṣa Carita*¹ which is also on the lines of *Mahāpurāṇa*. This *purāṇa* describes the life of 63 great men. It is divided in 11 Purvas and is regarded as one of the good works of Sanskrit literature. In this century Kavi Aśaga wrote two *purāṇas*. One is called *Mahāvīra Purāṇa*², and the other is *Śāntinātha Purāṇa* which describe the life of Jaina Tīrthankara Mahāvīra and Śāntinātha respectively. In the 15th century Bhaṭṭāraka Sakalkīrti had been a great scholar and a man of versatile genius. He wrote more than 20 works in Sanskrit. The names of *Purāṇas* written by him are *Ādipurāṇa*³, *Uttarapurāṇa*⁴, *Mahāvīrapurāṇa*⁵, *Śāntinātha Purāṇa*⁶, *Mallinātha Purāṇa*⁷ and *Pārśva Purāṇa*⁸. All these *Purāṇas* are available in various Bhaṇḍārs of Rājasthān. He was one of the most famous scholars of his time. Brahma Jinadāsa was also a great contemporary scholar. He was the disciple of Bhaṭṭāraka Sakalkīrti. He wrote *Harivaṇśapurāṇa*⁹ and *Padmapurāṇa*¹⁰. Brahma Kāmarīja wrote *Jayakumār Purāṇa*¹² in 1498 A.D. The *Purāṇa* is divided in 13 sargas. Nemidatta wrote *Neminātha Purāṇa*¹³ in 1518 A.D. This work contains 16 chapters and deals with the life of Lord Neminātha and other personalities. Bhaṭṭāraka Śubhacandra a great scholar of 16th century was the pupil of Bhaṭṭāraka Vijaykīrti. He wrote *Padmanābha Purāṇa*¹⁴ and *Pāṇḍava Purāṇa*¹⁵ (1551 A.D.).

In the 17th century Bhaṭṭāraka Dharmakīrti wrote *Padma Purāṇa* (1612 A.D.) This work is divided in 24 Chapters. Bhaṭṭāraka Vādi Candra composed two *Purāṇas* one is *Pāṇḍava Purāṇa*¹⁶ (1601) and the other is *Pārśva Purāṇa*.¹⁷ Bhaṭṭāraka Śrī Bhuṣana pupil of Vidyā Bhuṣana wrote *Pāṇḍava Purāṇa*¹⁸ and *Śāntinātha Purāṇa*¹⁹ (1602 A.D.). Bhaṭṭāraka Candra Kīrti of 17th century wrote *Ādinātha Purāṇa*²⁰ on the life of Ādinātha, the first Tīrthankara while Brahma Keśava Sena composed *Karṇāmṛta Purāṇa*²¹ in 1631 A.D. Bhaṭṭāraka Somasena wrote *Padmapurāṇa* which is also called *Rama Purāṇa*²². The work was written in Varāṇsi.

1 Brihad Gyāna Bhaṇḍār, Jaisalmer

2 Bhaṭṭārkiya Śāstra Bhaṇḍār, Nagaur

3 to 7. Ibid.

8 Āmer Śāstra Bhaṇḍār, Jaipur

9 to 10 Ibid.

11 Bhaṭṭārkiya Śāstra Bhaṇḍār, Nagaur.

12 to 13 Ibid.

14. Āmer Śāstra Bhaṇḍār, Jaipur.

15 to 22 Ibid

an old town in Rājasthān. The Purāṇa contains 24 Adhikārs. In this century Candra Kīrti a pupil of Vidyā Bhuṣana, a well known Bhaṭṭāraka of his time wrote Ādipurāṇa¹, Padma Purāṇa² and Pārswa Purāṇa³. Ajnātha Purāṇa⁴ was written by Arupamani in 1659 A.D. in Jahānābād. The Purāṇa describes the life of Ajitanātha, the second Tīrthankara. Brahma Kriṣṇa Dāsa was also a great scholar of the 17th century. He wrote Munisubrata Purāṇa⁵ and Vimla Purāṇa in the year 1624 and 1617 A.D. respectively.

PURĀṆA WRITTEN IN APABHRAṂŚA

Apabhramśa was the language of the people for many centuries therefore there are also several Purāṇas written in this language. The Apabhramśa works are mostly preserved in the Jain Bhaṇḍārs of Jaipur, Nāgaur and Ajmer.

In the 10th century Puṣpadanta was the most famous poet of Apabhramśa language. He wrote Mahāpurāṇa which describes the life of 63 Great persons of Jaina religion. It is divided into two parts. The first part is called Ādipurāṇa and the second part is called Uttarapurāṇa. The Ādipurāṇa consists 37 sandhis and the second part contains 65 sandhis. Puspadant wrote this Purāṇa under the patronage of Minister of Raj Kriṣṇa third who was the ruler of Raṣtrakūṭa dynasty. It was begun in the year 959 A. D. and was finished in the year 965 i.e, complete six years were taken in writing this Kāvya. This Mahāpurāṇa remained so much popular among the Jainas that manuscript copies of this Purāṇa are found in most of the Grantha Bhaṇḍārs of Rājasthān. There are 25 manuscript copies of this Purāṇa in Grantha Bhaṇḍārs of Jaipur.

In the year 942 Padam Kīrti wrote Pārswa Purāṇa which describes the life of Lord Pārswanātha, the 23rd Tīrthankara. The Purāṇa is divided in 18 sandhis. There is one copy of this Purāṇa in Āmer Śāstra Bhaṇḍār, Jaipur. The work is still unpublished.

In the 11th century Mahākavi Dhavala wrote Harivaṃśa Purāṇa a mammoth work. The Purāṇa is divided in 122 Sandhis and contains about 18,000 verses.

1. Āmer Śāstra Bhaṇḍār, Jaipur.

2. Ibid.

3. Bhaṭṭārkiya Śāstra Bhaṇḍār, Nāgaur.

4. to 5. Ibid,

One manuscript copy of this Purāṇa is in the collection of Jaina Śāstra Bhaṇḍār Baḍā Mandir, Terāpanthī, Jaipur.

In the 15th century Yaśah Kīrti wrote Harivaṇśapurāṇa¹ and Pāṇḍava Purāṇa² in Vikram Samvat 1497 (1440 A.D.) and 1500 (1443 A.D.) respectively. Pāṇḍava Purāṇa was written in Nāgaur City at the request of Hansraj. The work is divided into 34 Sandhis and describes the life of Pāṇḍavas. The work Harivaṇśapurāṇa was written in Indrapura in the reign of Jalāl Khān. There are 13 sandhis and the total number of Kāvukas is 267. The manuscript of both the works are in the collection of Āmer Śāstra Bhaṇḍār Jaipur and Bhaṭṭārkiya Śāstra Bhaṇḍār Nāgaur. In the 15th century Śrutakīrti was famous writer of Apabhraṃśa language. He wrote Harivaṇśa purāṇa. The work is divided in 44 Sandhis. Raidhu had been a great scholar of Apabhraṃśa. He wrote more than 25 works in this language on Purāṇ Literature. His works Pārswa Purāṇa, Padmapurāṇa and Ādipurāṇa are famous. The manuscript of these works are available in Āmer Śāstra Bhaṇḍār, Jaipur.

PURĀNAS IN HINDĪ

The Purāṇas which were previously written in Saṃskṛit were later on translated into Hindī by the Jaina scholars because in the 17th century Hindī became the common language.

Kavi Thākkur was the first Hindī writer who wrote Pārswa Purāṇa in Hindī in 1595 A.D. It is very good work and describes the life of Lord Pārswanātha. The only manuscript available so far is in the collection of Bhaṭṭārkiya Śāstra Bhaṇḍār, Ajmer.

In the 17th century Bulākidāsa was a very good scholar of Hindī. His mother Jain inspired him to write some works in Hindī so he wrote Pāṇḍava Purāṇa³ in 1697 A.D. The work is regarded as one of the best work from the linguistic and literary point of view. It is divided in Sargas. The work was very popular and its manuscripts are available in most of the Jaina Bhaṇḍārs.

1. Āmer Śāstra Bhaṇḍār Jaipur.

2. Bhaṭṭārkiya Śāstra Bhaṇḍār, Nāgaur.

3. Āmer Śāstra Bhaṇḍār, Jaipur.

3. Śāstra Bhaṇḍār, Jain Temple Baḍā Mandir, Jaipur.

There had been several scholars in the 18th century who wrote works on Pūrāṇa literature in Hindī. Among such scholars Bhudhardāsa, Khuśālcand, Ajaya Rāja, Daulat Rāma are well known. Bhudhardāsa wrote Pārswa Purāṇa in the year 1732. This is a very good work and is very popular. We find its copies in most of the Grantha Bhaṇḍārs of Rājasthān.

Dīpa Cand Śāha wrote Parmātma Purāṇa in the first quarter of the 18th century. The manuscript is found in the Āmer Śāstra Bhaṇḍār of Jaipur.

Khuśāla Cand Kālā was a Rājasthānī Scholar. He lived in Sāngāner and Āmer and composed several works in Hindī. His works on Purāṇa literature are Harivaṇśapurāṇa¹, Padmapurāṇa² and Uttarpurāṇa³. He wrote these works in the year 1723, 1726 and 1742 respectively. All works are in Hindī poetry and are read with great interest by the scholars. The manuscripts of these works are available in most of the Jaina Bhaṇḍārs of Jaipur.

Daulata Rāma Kāśliwāl was also a Rājasthānī Scholar. He was born in Baswā, educated in Jaipur and composed his works in Jaipur and Udaipur. He wrote works of Ādipurāṇa⁴, Padmapurāṇa⁵, and Harivaṇśa Purāṇa⁶ in Hindī prose in the year 1766, 1767 and 1772 respectively. Daulata Rāma was the first Hindī Jaina Scholar who wrote these Purāṇs in Hindī Prose. His language is elegant and polished and his way of description is marvellous. His works are quite popular all over the country. Among the Purāṇas his works are regarded as one of the best works written in Hindī prose.

Ajaya Rāja a Jaipurian Scholar also wrote several works in Hindī. He composed Ādipurāṇa⁷ in the year 1740 in Hindī poetry. The manuscript of the work is available in Āmer Śāstra Bhaṇḍār, Jaipur.

In the 19th century Kesari Singh wrote Vardhamāna Purāṇa. He lived in Jaipur and composed his works in the Jaina temple of Laskar. Bhāgcand a poet of his time wrote Neminātha Purāṇa in the year 1850. This deals with the life of Neminātha, the 22nd Tīrthankar.

1. Śāstra Bhaṇḍār of Jaina temple Badā Mandir, Terāpanthi, Jaipur.

2. to 3. Ibid.

4. Śāstra Bhaṇḍār of Jaina temple, Pātodi

5. to 6. Ibid.

7. Śāstra Bhaṇḍār of Tholia Jain Temple, Jaipur.

The Purāṇas written in Hindī are very important from the point of view of the History of Hindī literature, They indicate the stages of the development of styles of poetry and prose from the end of the Sixteenth century onwards.

KĀVYA LITERATURE

The term Kāvya means any thing produced by a poet. It includes poems, fables lyrics, dramas and all othere forms of literature. But its use is narrowed down generally to a class of poetry, although its use with referenoe to other types is not forbiḍḍan. The classical definition of Kāvya is —

धर्मार्थकाममोक्षेषु वैचक्षण्य कलामु च ।

प्रीतिं करोति कीर्तिं च साधु काव्यमिन्द्रधनम् ॥

Bhāmah

Though the name can be applied to some other forms of literature also. Some of the Kāvya produced by Jaina poets and which are of very high order are briefly described below —

JINA SENĀCĀRYA the author of Āḍipurāṇa wrote Pārśwābhyudaya¹ which describes the life of Lord Pārśwanāth. It is divided into four cantos and regarded as one of the best poems written by the Jaina writers. In this work there are preserved 120 stanzas of the Meghasandēśa.

HARICANDRA is the author of the work DHARMAŚARMĀBHUDAYA² in 21 cantos. The Kāvya describes the life of Dharmānātha a Jaina Tīrthankara. The work is quite well known and its copies found in Several Śāstra Bhaṇḍārs. His other work is JIVANDHARA CAMPU³, a manuscripts of which is preserved in the Grantha Bhaṇḍār of Jaina temple Terāpanthi, Jaipur. It describes the life of Jivandhar. In the 11th century Vīranandi composed CANDRAPRABHA CARITA⁴ in Śāk Samvat 943 (1021 A D). The poem describes the life of Candraprabha a Jaina Tīrthankara. It is divided into 15 cantos

1. Bhaṭṭarakiya Śāstra Bhaṇḍār, Nagaur.

2. —do—

3. —do—

4. Āmer Śāstra Bhaṇḍār, Jaipur.

DHANANJAYA wrote a poem **RĀGHAVA PĀNḌAVIYA**¹ in which he described the story of Rāma and Pāṇḍavas simultaneously by taking recourse to pun. It is also famous by the name of **Dvisandhāna Kāvya**. He lived in the 1st half of 10th century A.D. The poem is divided into 18 cantos.

Vāgbhatta is the author of **Nemi Nirvāṇa Kāvya**² a poem in praise of **Neminātha Tīrthankara**. The author flourished in about 1150 A.D. The poem is of very high standard.

Hemcandra is the author of several poems two of which deserve mention. One is **TRIṢAṢṬISALĀKĀ PURUṢ CARITA**³ and the other is **Dvyāśraya Kāvya**. The former is in ten parts and describes the 63 great personalities of the Jain faith. The later gives a life of **Kumārapāla**, a poet's patron. It is also known by the name of **Kumārapāla Carita**. The poem is divided into 28 cantos out of which first 20 are in Sanskrit and the rest in Prakrit.

Somadeva, a famous writer of Sanskrit, was the author of **YAŚASTILAKA CAMPU**⁴, a **Campu Kāvya** written in the praise of **Yaśodhara**, a Jain king. It is written in poems and prose and available in several Jain Bhaṇḍārs specially in Jaipur, Āmer and NĀGAUR.

Arhatdāsa pupil of **Panḍit Āśādhar** wrote **Purudeva**⁵ **Campu** in the 13th century. It describes the life of **Ādinātha** who is also called **Purudeva**. It is also in poems and prose.

Vikrama son of **Sangam** was the author of **Nemidūta Kāvya**⁶. This is an artificial poem in which the first three of every verse are composed by the author and fourth is supplied from **Kālidās's Meghadoot**. It describes the life of **Neminātha**. **Guna Vijaya** wrote the commentary on the poem.

Varāṅga Carita⁷ is the work of **Jaṭacārya** or **Jatal Muni** alias **Simhanandi**. It is divided into 31 cantos and describes the life of Jain King **Varāṅga**. Another

1. Bhaṭṭārkiya Śāstra Bhaṇḍār, Nāgaur.

2. Ibid.

3. Brihad Gyān Bhaṇḍār, Jaisalmer.

4. Āmer Śāstra Bhaṇḍār, Jaipur.

5. Bhaṭṭārkiya Śāstra Bhaṇḍār, Nāgaur.

6. Āmer Śāstra Bhaṇḍār, Jaipur.

7. Ibid.

Varāṅga Carita¹ was composed by Vardhamāna Bhaṭṭāraka of the Balatkārgaṇa Sarasvatigacha of Mūla Sangha. It is divided into 13 cantos.

Vardhamāna Caritra² also called Mahāvira Caritra is the work of Kavi Aśaga. This work is also mentioned under the title of Sanmatī Caritra in the author's Śāntipurāṇa. The work is in 18 cantos and is said to have been composed in the year 910 A.D.

Vasanta Vilāsa Kāvya³ in 14 Cantos describes the life of the minister Vastupāla. It was composed in Saṃvat 1296 (1239 A.D.) by Bālcandra Sūri pupil of Hari Bhadrā Sūri of the Cāndra Gacha.

Apart from the composition of the Kāvya, the Jaina Scholars also wrote commentaries on the Kāvya written by the non-Jaina authors. Prakāśa varṣa wrote commentary on Kīratārjuniya Kāvya of Bhārvi. This is a rare commentary and available only in Āmer Śāstra Bhaṇḍār and Jaisalmer Bhaṇḍār. Raghuvansā Kāvya possesses three commentaries written by Dharmameru, Sumatī vijay and Cāritra Vardhana. All these commentaries are available in Abhaya Jaina Granthālaya, Bīkāner and other Bhaṇḍārs. Moreover yet another commentary written by Hemasūri is in Brīhad Gyān Bhaṇḍār Jaisalmer.

Mallinātha Sūri⁴ and Vinay Candra⁵ wrote different commentaries on Meghadūta. The time of commentary written by Vinaycandra is 1664 (1607 A.D.).

There is a voluminous commentary on Naiśadha Carita dated 1366 A.D. written by Jinārāj Sūri, the manuscript of which is available in Hariśaya Gyana Bhaṇḍār, Lohāwat (Jodhpur).

Mallinātha Sūri is one of the most famous commentator who wrote commentaries on most of the Mahākāvya such as Raghuvansā, Kumārsambhava, Kīratārjuniya and Śisupāla Vadha.

1 Bhaṭṭārkiya Śāstra Bhaṇḍār, Nagaur.

2 Ibid.

3. Brīhad Gyāna Bhaṇḍār, Jaisalmer,

4. Ibid.

5 Ibid.

PRĀKRIT & APABHRAṂŚA KĀVYAS

There is a good number of Kāvya written in Prākṛit and Apabhraṁśa. Vimal Sūri was the first known Ācārya, who wrote a Mahākāvya Paum Cariya¹ in Prākṛit language. It was composed in the Vira Nivāṇa Saṁvat 530². It contains 118 cantos and describes the life of Rāma according to Svetāmbar Jaina faith. Padma is the name of Rāma. One palm leaves manuscript written in the year 1141 A. D. is available in Brihad Gyana Bhaṇḍār, Jaisalmer. Swayambhu is the first poet of 9th century whose works written in Apabhraṁśa are available. He wrote two Kāvya, one is called PAUMCARIU³ and the other is RITṬHA NEMICARIU. Both the works are preserved in Āmer Śāstra Bhaṇḍār and Digambar Jain Mandir Badhicand Jaipur respectively. Paumcariu is divided into five Kāṇḍas i. e. Vidyadhara Kāṇḍa, Ayodhyā Kāṇḍa, Sundara Kāṇḍa, Yudha Kāṇḍa and Uttar Kāṇḍa. There are 90 sandhis in all the five Kāṇḍas. This is the Jaina Ramāyaṇa dealing with the life of Rāma. The work is regarded as one of the best work ever written in this language. The Ramāyaṇa written by Tulsidāsa is divided into 7 Kāṇḍas i. e. Bālā Kāṇḍa, Ayodhyā Kāṇḍa, Aranya Kāṇḍa, Kiṣkindhā Kāṇḍa, Sundara Kāṇḍa, Lankā Kāṇḍa and Uttar Kāṇḍa. The story of Tulsidāsa's Ramāyaṇa though based on Balmiki Ramāyaṇa, but in several aspects it is similar to Swayambhu's PAUMCARIYU. The scholars like Mahāpaṇḍit Rāhul is of the opinion that the word "क्वचिदन्यतोपि" denotes that the poet Tulsidāsa borrowed some story from the PAUMCARIU also.

The Ritṭha Nemicariu also called Harivaṁśa Purāṇa is a voluminous work having 112 Sandhis and 1637 Kaṇḍavakas. Some of the last Sandhis were written by his son Tribhuvan Swayambhu. Puṣpadanta the famous author of Mahāpurāṇa of 10th century wrote Jasahar Cariu and Nāya Kumār Cariu. There are nine sandhis in Nāya Kumār Cariu and four sandhis in Jasahar Cariu. These works are very popular among the public. Manuscripts of these works are available in several Bhaṇḍārs of Rājasthān.

Ādinātha Carita⁴ is a voluminous work of Vardhamān. In it there are 15000 gathas divided into five Chapters. The date of work is 1103 A.D. Śānti Sūri

1. Brihad Gyan Bhaṇḍār, Jaisalmer.

2. पचवे वाससया दुलमाए तीस वरस संजुला ।
बीरे सिद्धमवगए लखो निबद्ध हमे करिय ॥

3. Published by Bhartiya Vidya Bhawan, Bombay.

4. Brihad Gyān Bhaṇḍār, Jaisalmer.

wrote in Prākṛit **PRATHAVĪCANDA CARITA**¹ in the year 1104 A.D. It consists of 7500 Gathas. Nayanandi completed his **Sudaṇśana Cariu** (**Sudaṛśana Carita**) in Samvat 1100 (1043 A.D.) It is a very fine work describing the life of Sudarśana a Jaina merchant. There are 10 manuscripts in the Āmer Śāstra Bhandār. Kavi Vīra wrote **JAMBU SWĀMI CARIU**² (**Jambu Swāmi Carita**) in the year 1019. It is a fine work of Vīra and Śṛaṅgāra Rasa. The manuscript of this work is preserved in Āmer Śāstra Bhandār, and Śāstra Bhandār Bada Māndir, Jaipur. Haribhadra Sūri wrote **Mallinātha Carita** and **Candraprabha Carita** in Prakrit and **Nemināha Cariu** in Apabhraṁśa. Lakṣmangani wrote **Supāsaṇāh Carita** in 1143 A.D., Gunabhadra and Somprabhācārya composed **Mahāvīra Carita** and **Sumatinātha Carita** respectively in about 1190 A.D.

Bhavisayaṭṭa Caritu³ is the work of Dhanapāla. German Scholar Dr. Jacobi felt interested in it and got it printed in Germany. It is regarded a 11th Century work. The manuscripts of this work are preserved in good number in the Jaina Grantha Bhandārs of Rājasthān.

CARITA LITERATURE

Carita literature can be placed between kāvyā literature and story literature. This is a light literature but does not consist only of stories. From the carita literature available in the Jaina Śāstra Bhandārs, it is noticed that before 12th century Kāvya written by the poets in difficult and alankārika language were preferred by the people but later on such difficult literature was not easy to be read so there was a general demand for lighter literature which might take the place of Kāvya literature. Though there was not a hard and fast rule that a Carita should be written in simple language without show of scholarship. It is also true that majority of the works of this kind of literature are easy and written in a very understandable language. The Caritas which describes the life of individual Jinas are numerous in Saṁskṛit. We shall describe some of the main works of this class which are found in the Jaina Grantha Bhandārs.

Ācārya Gunabhadra pupil of Ācārya Jinasen⁴ and writer of Uttarpurāna wrote two works, **Jinadatta Carita**⁵ and **Dhanya Kumār Carita**¹. These works describe the lives of Jinadatta and Dhanyakumār respectively.

1 Brihad Gyān Bhandār Jaisalmer.

2 Āmer Śāstra Bhandār, Jaipur. 3 Ibid.

4 Āmer Śāstra Bhandār, Jaipur.

5 Grantha Bhandār, Terāpanthi Māndir, Jaipur.

In Samvat 1084 (1027 A.D.), Nemicaṇḍra Sūri wrote Māhāvira Carita¹. Sūri is also known as Devendra Sūri. The earliest manuscript which is in the collection of Pāṭāṇ Bhaṇḍār is of Samvat 1236. (1179 A.D).

In the year 1197 Devasūri pupil of successor Dharma Ghoṣa Sūri, pupil of Sarvāṇand wrote Padmaprabha² Carita. It describes the life of Tīrthankara Padmaprabha in a very simple language.

Candraṇḍra Carita³ is a Saṁskṛit work composed by Davendra pupil of Vijaya Singha Sūri of the Nagendra Gacha in the year 1207 A.D. The work is a popular one and is available in the various Bhaṇḍārs. Sarvāṇand Sūri composed two works namely Pārswanātha Carita⁴ and Candraprabha Carita in the year 1234 A.D. and 1245 A.D. respectively.

TRIṢAṢṬI SMṚITI⁵ which describes the lives of 63 Śalākā persons was composed by Pandit Āśādhar in the year 1235 A.D. at Nalakachapura. It is a very good and short work. It is popular and available in several Bhaṇḍārs and specially at Bhaṇḍārs of Jaipur.

Arhatdāsa pupil of Pandit Āśādhar composed MUNISUBRATA CARITA⁶ which describes the life of Muni Subratanātha. It contains 10 cantos. It is also called Kāvyaṛatan. Padmaprabha pupil of Vivudhaprabha of Candra Kula composed in the year 1237 A.D. 'Munisubrat Carita'. It is also stated that Kunthanātha Carita was also composed by him. The Vāsūpujya Carita was composed in Samvat 1242 A.D. by Vardhana pupil of Vijaya Singh Sūri. The work is very much popular and is in the collection of the various Bhaṇḍārs and specially in Bikāner and Jaisalmer Bhaṇḍārs.

Śāntinātha Carita was composed by Ajitaprabha Sūri in the year 1250. He was the pupil of Viraprabha Sūri of Pūrṇima Gaccha. The poem contains

1 Grantha Bhaṇḍār, Pāṭāṇ

2 Tapāgachya Gyāna Bhaṇḍār, Jaisalmer.

3 Brhad Gyāna Bhaṇḍār, Jaisalmer.

4 Ibid.

5 Śāstra Bhaṇḍār, Digambara Jain Tērāpanthī Mandir, Jaipur

6 Ibid.

7 Grantha Bhaṇḍār, Nagaur.

six cantos and about 5000 ślokaś in all. It is very popular and preserved in the collection of most of the Bhandārs of the Svetāmbar Jains. Another Śāntinātha Carita was composed in Saṃvat 1322 (1265 A.D.) by Muni Deva Sūri pupil of Madan Candra Sūri. It is in Saṃskṛit and is based on Devcandra's work. It was corrected by Pradyumna pupil of Kanaka Prabhā. This work also remained popular and its manuscripts are in the collection of Jaisalmer, Bikāner and Delhi Bhandārs.

Śrī Dharmakumāra pupil of Vibudhaprabhā, successor of Somaprabhā of the Nagendra Kula composed Śālibhadra Carita. It is in seven cantos and was composed in the year 1277 A.D.

Padma Nābha Kāyastha composed Yaśodhara Carita¹ in Saṃvat 1462 (1405 A.D.). The work was composed at the request of Kuśārāja Minister and at the advice of Sumatṛiti. Kuśārāja was the Minister of King Vikrama of the Tomar family of Gwalior. The manuscripts of this work are preserved in various Bhandārs and specially in Jaipur, Ajmer, Nāgaur etc. In Saṃvat 1463 (1406 A.D.) Māṇikya Sundar composed Śrīdhara Carita. The author was the pupil of Merutunga of the Ancala Gacha. The work is divided into 10 cantos. Pandit Śrīdhara wrote Bhāviṣyadatta Carita² in the 15th century. The story of the work is popular one.

Vikramāditya Carita was composed in Saṃvat 1490 (1433 A.D.) by Śubhaśīla, pupil of Munisunder Sūri of Tapā Gacha. The work describes the life of King Vikrama, Sakal Kīrti, a famous scholar and Bhaṭṭaraka of the 15th century wrote several works such as Yaśodhara Carita, Mallinātha Carita, Jambu Swami Carita and Sudarṣana Carita etc. He was a versatile scholar of his time. His works are very popular and are found in most of the Digambara Bhandārs of Rājasthān. Two illustrated manuscript copies of Yaśodhar Carita are preserved in the Śāstra Bhandārs of Jaipur.

Pandit Dharmadhar of 15th century wrote Nagākumār Cārīta. The manuscript of this work dated 1541 is available in the Jaina Grantha Bhandār of Baḍā Mandir, Jaipur.

Jaisekhar Sūri pupil of Mahendraprabhā Sūri of Ancal Gacha wrote Dhammil Caritra in the year 1405 A.D. Brahma Neminātha, a scholar of 16th century composed two works, one Karkandu Caritra and the other is Jambu Swami Caritra.

1 Āmer Śāstra Bhandār, Jaipur.

2 Abhaya Granthālaya, Bikāner.

Śubha Candra was a famous scholar of 16th century. He was pupil of Bhaṭṭāraka Vijaya Kīrti. He is the author of several works out of which Karakaṇḍu Caritra¹, Jambuswami Caritra² and Jivandhara Caritra³ are very much popular and manuscripts of these works are available in most of Digambara Bhaṇḍārs. Rājmaḷa wrote Jambuswami Caritra⁴ in Saṁvat 1632 (1575 A.D.). Hemvijay pupil of Kamal Vijay of Tapāgacha composed Pārswanātha Caritra in Saṁvat 1631 (1575 A. D.) Śrī Udaivijayagani wrote Parswanātha Caritra in the year 1597. Raviśeṇa also wrote Pradyumna Caritra in the year 1518 A. D. The manuscript copy of the work is available in Āmer Śāstra Bhaṇḍār. Vādi Rāja Sūri wrote two Caritra works i.e. Yaśodhar Caritra⁵ and Pārswanātha Caritra⁶. Vidyānandī pupil of Davendra Kīrti who lived in 16th century wrote Sudarśana Caritra⁷. Padam Sunder wrote Parswanātha Caritra in the 16th century. A manuscript dated 1615 exists in the Jaina Śāstra Bhaṇḍār of Baḍa Mandir, Jaipur.

In the seventeenth century Bhaṭṭāraka Jinendra Bhuṣaṇa successor of Viśva Bhuṣaṇa wrote Karkaṇḍu Caritra⁸. Damodara Kavi pupil of Bhaṭṭāraka Dharma Candra wrote Candraprabha Caritra⁹. Ratan Candra composed Pradyumn Caritra¹⁰ in Saṁvat 1671 i. e. in the year 1616 A.D. Neminātha Caritra in Saṁskṛit Prose was composed by Guna Vijay pupil of Kanak Vijay of the Tapa Gacha in Saṁvat 1668 (1611 A.D). It has thirteen Chapters and one copy of the manuscript is in the Jaisalmer Bhaṇḍār.

Bhaṭṭāraka Ratan Candra wrote¹¹ Subhoma Caritra in the 18th century. Brahma Ajit, a famous writer of the 17th century, composed Hanumāt Caritra¹², the work is divided into eight chapters and deals with the life of Hanumān.

All the above works are written in easy and flowing style and were very popular when they were written and when Saṁskṛit was widely read and understood by the people.

1. Śāstra Bhaṇḍār, Terapanthī Mandir, Jaipur.
2. Ibid.
3. Ibid.
4. Āmer Śāstra Bhaṇḍār, Jaipur.
5. to 7. Ibid.
8. Grantha Bhaṇḍār, Jain Mandir Baḍa Dhaḍa, Ajmer.
9. Āmer Śāstra Bhaṇḍār, Jaipur.
10. to 12. Ibid.

CARITA LITERATURE IN PRĀKRIT & APABHRAMŚA

Light literature written in Prākṛit and Apabhramśa in the form of Carita is also in good quantity and is available in the Jaina Śāstra Bhandārs of Rājasthān.

Śīlacarya was the first scholar who composed Mahāpurṣa Carita in Saṃvat 925 (868 A.D.) in Prākṛit. He was the pupil of Mahādeva Sūri. The work describes the lives of the 63 great persons. Mahāvīra Carita in Prākṛit was composed by Nemucandra Sūri, in Saṃvat 1141 (1084 A.D.) It is in eight Chapters and was composed at the orders of Prasanna Candra Sūri pupil of Jina Candra Sūri. The language of the work is simple and beautiful. The work also contains about 50 Apabhramśa verses.

Harī Candra Carita also called as Vijaycandra Carita, was written by Candraprabha Mahattara, pupil of Abhayadeva Sūri of Khartar Gacha. It was composed at the request of Viradeva Gani and it is in two parts. Both are in Prākṛit. The work contains stories which illustrate the Svetāmbar Jain modes of Jina's worship. Śrī Śāntācārya composed Prathvī Candra Carita in Saṃvat 1161 (1104 A.D.). Deva Bhadraganī, pupil of Sumatī Upadhyaya and Prasanna Candra wrote Pārswanātha Carita. The work is in Prākṛit and contain five Chapters. It was composed in the year 1111 A.D.

Yaśodeva pupil of Devagupta Sūri composed Candradrabha Carita¹ in the year 1121. Virasūri composed Candraprabha Carita in Saṃvat 1138 (1081 A.D.) in Prākṛit. He was the pupil of Siddhasūri. One manuscript of this work written on palm leaves and dated 1217, is preserved in Jaisalmer Bhandār. Haribhadra Sūri pupil of Jindeva of Brihad Gacha composed Mumpatī Carita in the year 1115. Lakṣmanaganī pupil of Hemcandra Sūri composed Supārśva Carita in Saṃvat 1199 (1142 A.D.). It is in Prākṛit and contains about 8700 Gāthās.

Dhāhila an Apabhramśa poet of 12th century wrote Paumsiri Carit. He was the son of Pārśva Kāvī.

Śrīdhara, a famous poet of 12th century composed three works in Apabhramśa Pāsnāh Carit, Sukamāla Carit and Bhaviṣyatta Carit². The manuscripts of these three works are in the collection of Āmer Śāstra Bhandār. Devasanagaṇi

1. Published in the Atmavallabh series No 9 Ambala.

2. Āmer Śāstra Bhandār, Jaipur.

composed *Sulocanā Carita* in the same century. Muni Kankāmar is the author of *Karakaṇḍu Carita*. This is also a good work in Apabhraṃśa and available in Jaina Bhaṇḍārs, of Āmer, Ajmer and Nāgaur.

Haribhadra Sūri composed *Mallinātha Carita* in Prakrit during the reign of King Kumārpāla. Mahākavi Singh also called as Siddha wrote *Pajjuṇa Cariu*¹ in Apabhraṃśa in the 13th century. Kavi Lākhu wrote *Jinayatta Cariu*² in the year 1218. The work is in Apabhraṃśa and describes the life of Jinadatta, a Jain merchant.

Yaśahkīrti composed *Candappaha Carita* in Apabhraṃśa language. It was written on the request of Sidhpāla of Gujjardeśa. He described himself as Mahākavi. The manuscript is available in Āmer Śāstra Bhaṇḍār, Jaipur.

Jaimitrahala wrote *Vaḍḍhamāna Carita*³ in the reign of Allahuḍḍin Khilji. Narsena composed two works in Apabhraṃśa, one is *Vaḍḍhamāna Katha*⁴ and the other is *Śrīpāla Cariu*. He is supposed to be the poet of 14th century.

Pandit Raidhu is regarded one of the most famous poet of Apabhraṃśa language who wrote more than 25 works in this language. *Dhanakumar Carita*⁵, *Megheśwar Carita*⁶, *Śrīpāla Carita*⁷, *Sanmati Jina Carita*⁸, *Neminātha Carita*⁹, *Yaśodhar Carita*¹⁰, *Jivandhar Carita*¹¹, and *Sukumal Carita*¹² are some of his works available in Apabhraṃśa language.

Mānnikka Rāja composed two works in Apabhraṃśa one is *Amar Sena Carita*¹³ and the other is *Nāgakumār Carita*¹⁴. He completed *Nāga Kumara Carita* in the year 1522. *Amar Sena Carita* and *Nāga Kumāra Carita* were written on the request of Deva Rāja Caudharī and Ṭoḍarmal respectively.

Bhagwatī Dāsa was the last poet of Apabhraṃśa. He was a citizen of Delhi and completed his *Mrigāṅka Lekhā Carita*¹⁵ in Samvat 1700 i.e. in the year 1643 A.D

1. Āmer Śāstra Bhaṇḍār, Jaipur.

2. to 4. Ibid

5. Bhaṭṭārkiya Śāstra Bhaṇḍār, Nāgaur.

6. to 12. Ibid.

13. Āmer Śāstra Bhaṇḍār, Jaipur.

14. to 15. Ibid.

CARITA LITERATURE IN HINDI

There are several works on Carita Literature written in Hindi and which are available in the Grantha Bhandārs of Rājasthān. They describe the lives of great persons. These works are just like Kāvya in Saṁskṛit and Apabhramśa.

Jambu Swāmi Carita seems to be the first work which was composed by the poet. Dharmā in the year 1209 A.D. It is preserved in Abhaya Granthālaya, Bikaner.

Jinadatta Carita¹ is another work in Hindi which was composed in the year 1297 A.D., by the poet Ralha or Rāja Singh. The work describes the life of Jinadatta in 554 stanzas. Only one manuscript has been discovered so far which is kept in the Śāstra Bhandār of Jaina temple, Pāṭodi, Jaipur. Neminātha Caupai was written by Vinaya Candra Sūri some where between 1296 to 1301. This is a short work on the life of Neminātha written in Caupai metre.

Pradyumna Carita² was composed by the poet Sadhāru in Samvat 1411 (year 1354 A.D.) This is regarded as one of the first works of Braj Bhāṣa in 701 stanzas. It is a kind of Sapta Sati. Pāṇḍe Jinadāsa wrote Jambu Swāmi Carita³ in 1587 A.D. It is a very good work which describes the life of Jambu Swāmi.

Rāmcandra who is famous by the name of 'Bālaka' is the author of Sita Carita⁴. It is a big work written in Hindi poem and was completed in the year 1716 A.D. Lakhamiḍāsa and Khusāla Canda Kālā wrote Yasodhar⁵ Carita in the year 1724 A.D. Both the works have been found in the Śāstra Bhandār of Jain Terāpanthi Baḍā Mandir. Khusāla Canda Kālā also wrote Dhanya Kumār Carita⁶ and Jambu Swami Carita. Parimall was a Hindi writer of 17th century. He composed Śrīpāla Carita⁷. Cetanakarma Carita⁸ was written by Bhaiyā Bhagwatīdāsa of Āgra in the year 1675 A.D. It is an interesting work. Kīsana Singh wrote Bhadrabāhu Carita⁹ in the year 1723 A.D. It describes the life of Bhadra Bāhu, the last Śrutakevali.

1. Published by Digambar Jain Atīśaya Kśētra Mahāvīri, Jaipur.

2. Śāstra Bhandār Khandelwāl Pancāyati Mandir, Kāmā (Raj.)

3. Āmer Śāstra Bhandār, Jaipur.

4 to 8. Ibid.

9. Śāstra Bhandār, Digambara Jain Terāpanthi Mandir, Jaipur.

Parihānand contributed a work 'Yaśodhara Carita'¹ in the year 1613 A.D. Another 'Yaśodhara Carita'² was also composed by Ajairāj in 1735 A.D. Bhaṭṭāraka Vijay Kīrti wrote 'Śreṇika Carita'³ in the 1767 A.D. He was the Bhaṭṭāraka of Ajmer Gādi and took a great interest in collection of the manuscripts. His other work is 'Jambuswāmī Carita'⁴ which was composed in the year 1770 A.D.

Kalyāna Kīrti was the writer of 'Cārudatta Carita'⁵ in the year 1635 A.D. It describes the life of Cārudatta, a true lover of Basantsenā. Jodhrāja Godika wrote 'Pritinkara Carita'⁶ at Sāngāner in the year 1664 A.D. Pannālāl Caudharī, the famous Hindī translator of 19th century translated the following works in Hindī,

1. Jambuswāmī Carita⁷ in the year 1873 A.D.
2. Jinadatta Carita⁸ in the year 1874 A.D.
3. Jivandhar Carita⁹ in the year 1877.
4. Gautama Swāmī Carita¹⁰

Nathmal Vilālā wrote two works as 'Jivandhara Carita' and 'Mahipāla Carita'. Both the works are available in the Grantha Bhaṇḍār of Jaina Temple, Pāṭodī.

HINDI WORKS ON RĀSA LITERATURE

There is a large literature on the subject like Rāsa written in Hindī by the Jaina writers. As a matter of fact, we find that the earliest works in Hindī were written by them. Here we shall give a brief history of such works.

-
1. Grantha Bhaṇḍār of Tholīyā Jaina Temple, Jaipur.
 2. Ibid.
 3. Bhaṭṭārkiya Śāstra Bhaṇḍār, Nāgaūr.
 4. Āmer Śāstra Bhaṇḍār, Jaipur.
 5. Śāstra Bhaṇḍār Jaina Temple Pāṭodī, Jaipur.
 6. Grantha Bhaṇḍār, Terāpanthi Jaina Temple, Jaipur.
 7. to 10. Ibid.

Bhārtaswar Bāhubālī Rāsa¹ seems to be the first work written by Śālibhadra Sūri in the year 1184 A.D. The work describes the battle which was fought between Bharat and Bāhubali.

Candanbālā Rāsa :—was composed by poet Asagu in about 1257 A.D. The manuscript exists in the Brihad Gyāna Bhaṇḍār, Jaisalmer.

Sthūli Bhadra Rāsa :—was written by Dharmā in the year 1209 A.D. The manuscript is preserved in the Abhaya Granthālaya, Bikaner.

Rewāntgiri Rāsa :—was composed by Vijaya Sena Sūri. It describes the historical importance of Rewāntgiri Tirtha and was composed in the year 1231 A.D. The manuscript is available in Pāṭan Bhaṇḍār.

Neminātha Rāsa :—by Sumatiganī written in Samvat 1270 i. e. 1213 A.D. The manuscript of the work exists in the Brihad Gyāna Bhaṇḍār, Jaisalmer.

Gaja Sukumāla Rāsa :—was composed by Delham, pupil of Jagat Candra Sūri. The date of the work is not given but as the time of Jagat Candra Sūri is about 1243 A.D. so the time of the poet may be 1255 to 1265 A.D. The manuscript is available in the Abhaya Granthālaya, Bikaner.

Gautama Rāsa was written by Vinayprabha in the year 1355 A.D. The work remained favourite among Jains and so its manuscripts are preserved in several Bhaṇḍārs.

Bhaṭṭāraka Sakal Kīrti was the great scholar of Sanskrit, but he wrote some works in Hindi also. He wrote Solah Kāraṇa Rāsa in the 15th century.

In the same century Brahma Jinadāsa was a great scholar who wrote more than 30 Rāsas. He was the pupil of Bhaṭṭāraka Sakal Kīrti. Some of the names of the Rāsas together with their short description are given below :—

(A) **Karma Vipāka Rāsa**¹ :—It describes the fruits of Karmas and on the basis of actions. It narrates the stories of Rāma, Sita and other great personnels

- (B) Sudarṣana Rāsa¹ :—This is a Rāsa on the life of Setḥa Sudarṣana who was famous for his character.
- (C) Śrīpāla Rāsa² :—This book describes in short the life of Śrīpāla and his wife Mainā Sundarī.
- (D) Ambikā Rāsa³ :—Ambika is a Jaina Goddess. It is in praise of the same.
- (E) Jambu Swāmi Rāsa⁴ :—The Rāsa describes the life story of Jambu Swāmi who had been a Jaina Sādhu in his young age.
- (F) Hanumata Rāsa⁵ :—Hanumāna is also regarded a great person in the Jaina mythology. The Rāsa describes his life in short.
- (G) Holī Rāsa⁶ :—It deals with the story of Holī according to the Jaina version.
- (H) Samyaktva Rāsa⁷ :—The Rāsa gives some stories according to the Jaina faith.
- (I) Rātri Bhojana Rāsa⁸ :—The book describes the demerits of taking food in night on the basis of story of Nagaśrī.
- (J) Ajitanātha Rāsa⁹ :—This describes the life of Lord Ajitnātha, the second Tirthankara.
- (K) Nagakumāra Rāsa¹⁰ :—The life of Nāgakumāra is dealt with in this Rāsa.
- (L) Jivandhara Rāsa¹¹ :—It describes the life of Jivandhara who is amongst the 169 great persons.
- (N) Nemiśvara Rāsa¹² :—The Rāsa describes the life of Neminātha, a Jaina Tirthankara.
- (O) Rāmāyana Rāsa¹³ :—This is a short story of Rāmāyana according to Jaina version.

1. Āmer Śāstra Bhaṇḍār, Jaipur.

2. to 3. Ibid.

4. Agarwal Pancāyati Mandir Śāstra Bhaṇḍar, Udaipur.

5. to 11. Ibid.

12. Śāstra Bhaṇḍar, Terāpanthi Mandir, Jaipur.

13. Agarwal Pancāyati Mandir Śāstra Bhaṇḍar, Udaipur.

(P)¹ Dharmaparikṣā Rāsa¹ :—It is a summary of Dharma Parikṣā written by Amitigati in Saṁskṛit.

(Q) Bhaviṣya-Datta Rāsa² :—This Rāsa describes the life of Bhāviṣyadatta.

(R) Sukumāla Swāmī Rāsa³ :—This Rāsa gives the life of Sukumāla Muni, who is famous for his penance.

Ācārya Jinasena completed his Neminātha Rāsa in the year 1501. It is a very short book and available in the Śāstra Bhaṇḍār of Jaina temple Baḍā Mandir.

The 16th century was notable period for the writing of the Rāsas. Brahma Rayamalla, pupil of Bhattāraka Ananta Kīrti wrote six Rāsas. All these Rāsas are very important from the linguistic point of view, the names of the Rāsas are as follows :—

1. Nemīsvara Rāsa composed in 1558 A.D.
2. Hanumat Rāsa composed in 1559 A.D.
3. Pradyumna Rāsa composed in 1571 A.D.
4. Sudarśana Rāsa composed in 1576 A.D.
5. Śrīpāla Rāsa composed in 1573 A.D.
6. Bhaviṣya Datta Rāsa composed in 1576 A.D.

All these Rāsas are available in the Āmer Śāstra Bhaṇḍār, Jaipur.

Rūpacandra a famous Hindī poet of the same century wrote Neminātha Rāsa⁴. The work though a small one, describes the life of Neminātha in an artistic way. Tribhuvana Kīrti is the writer of Jivandhara Rāsa⁵. It was completed in the year 1547 A.D. Vidyābhusana wrote Bhaviṣya Datta Rāsa⁶ in 1543 A.D. The work contains 525 stanzas.

1. Āmer Śāstra Bhaṇḍār, Jaipur.

1. to 3. Ibid.

4. Āmer Śāstra Bhaṇḍār, Jaipur.

5. Ibid

6. Grantha Bhaṇḍār Jain Temple, Duni.

Bhaṭṭāraka Gyāna Bhūṣaṇa a famous scholar of 16th century wrote Ṣaṭkarma Rāsa¹ in Hindī. Bhaṭṭāraka Śubha Candra completed Palya Vidhān² Rāsa in the 16th century. Sumati Kīrti belonging to the same period completed Dharma Parīkṣā Rāsa³ in the year 1568 A.D. He also wrote Lunkāmata Nirākarapa Rāsa⁴ but he has not given the Date.

Bhaṭṭāraka Ratna Kīrti was a 16th century scholar. He wrote Neminātha Rāsa in a fine manner. Brahma Gyāna Bhūṣaṇa composed Hanumat Carita Rāsa⁵ in the year 1573 A.D. The work describes the life of Hanumāna according to the Jaina faith. Sītāharaṇ Rāsa⁶ was written by Jayasāgar pupil of Mahicandra. Vijaya Deva Sūri completed his work Sila Rāsa in the same century.

In the 17th century Anjanā Rāsa was written by Śānti Kuśal in the year 1610 A.D. In the same year Jayakīrti also completed his Aklanka Yati Rāsa. After its 5 years Matisāgar completed his work Dhannā Śāli Bhadra Rāsa⁷ in the year 1615 A.D. This work was popular among both the sects and its manuscripts are preserved in various Bhaṇḍārs. Sanat Kumāra Rāsa⁸ was completed in the year 1620 A. D. by Pāsa Canda. Bhaṭṭāraka Jayakīrti wrote Vanka Cūla Rāsa⁹ in 1628 A.D. Thus we see that in the 17th century also the system of writing the Rāsas remained prevalent among the Jaina poets.

In the 18th century Sanghi Daulata Rāma of Būndī wrote Vrata Vidhāna Rāsa¹⁰. It describes the short stories on various vows.

ĀDHYĀTMA LITERATURE

In the Jaina Bhaṇḍārs of Rājasthān, works on Ādhyātma or spritualism are available in good number. As a matter of fact, in every work written by a Jaina

1 Grantha Bhaṇḍār Agawāl Pancayatī Mandīr, Udaipur.

2 to 4. Ibid.

5. Grantha Bhaṇḍār Sambhavanātha Jama Temple, Udaipur.

6. Āmer Śāstra Bhaṇḍār, Jaipur.

7. Śāstra Bhaṇḍār, Tholia Jaina Temple, Jaipur.

8. Grantha Bhaṇḍār, Sambhavanatha Jaina Temple, Udaipur.

9. Āmer Śāstra Bhaṇḍār, Jaipur.

10. Ibid.

authors there is some matter which relates to Ādhyātma. According to the Jaina principle, soul is the king of the body, which is nothing but a collection of matter or Parmāṇus. One who loves this body cannot get rid of the cycle of death and birth. There is no difference between common person's soul and supreme soul, but there exists only a difference of Karmas. The soul of a common person on account of ignorance does not realise its nature as different from body. Every soul possesses a power to become supreme soul. As the Jaina theory does not believe in God as the creator or destroyer of the world hence there is a large literature dealing with with soul.

SAMSKRIT WORKS

Ācārya Gunabhadra, the author of Uttara Purāṇa is one of the earliest Samskrit scholar (10th century A.D.) who wrote Ātmānuśāsan¹. It deals with the soul and its functions, if it lives within the body. The work is of a high standard It contains 270 stanzas. The work is very popular and its manuscripts are found in most of the Jaina Grantha Bhaṇḍārs. Parswanāg also composed Ātmānuśāsan in Samskrit in the same century i e. 985 A.D. It contains 77 Kārikās and the manuscript exists in the Jaisalmer Grantha Bhaṇḍār.

Yogasāra² divided into nine Chapters and written in samskrit is ascribed to Amitagati a famous scholar of Samskrit Literature. The other name of the work is Gītavitarāga. This is a didactic poem written in very simple language and consisting mainly of moral instructions. He also wrote a Sāmāyika Pāṭha³ which is also full of Ādhyātma material. Amrita Candra a samskrit scholar of 10th century wrote commentaries on Samayasār, a famous work on Ādhyātma literature, in prose and poetry, which is called Samayasār Vratī and Samayasāra Kalaśā. Both the commentaries are very popular and are read with great interest.

Muni Śundar Sūri of Tapāgacha (1379 to 1486) wrote Adhyatma Kalpadrum in Samskrit. The work is divided into 16 Chapters

Yaśovijaya, pupil of Naya Vijay belonging to Tapāgacha composed Ādhyātmasāra. It is divided in seven chapters and the total number of Ślokas appearing therein is 948. The manuscript is in Jaina Grantha Bhaṇḍārs of Bīkāner.

1. Published from Jaina Grantha Ratnākara Kāryālaya, Bombay.

2. Published from Bhāratīya Jaina Siddhānt Prakaśaṇī Saṁsthitā, Calcutta.

3. Ibid.

In the Thirteenth century Āśādhara composed Ādhyātma Rahasya, in Saṁskṛit poetry. It is very good work which describes the relations of soul with the body. The manuscript of this work has been recently found in Jain Śāstra Bhaṇḍār, Ajmer.

In the beginning of the 17th century Rājamaḷ wrote Ādhyātma Kalpadrum a work of high standard on Ādhyātma. It is in four Chapters containing about 200 śloka in all.

Somdeva a famous Saṁskṛit scholar also wrote Ādhyātma Taranginī which deals with this subject. Yasovijayana of the Tapāgacha wrote Ādhyātma-Upniṣat which is completed in four Chapters containing 77, 65, 44, and 32 stanzas respectively.

WORKS IN PRĀKRIT AND APABHRAṂŚA

Ācārya Kundakunda was the first scholar who wrote several works in Prākṛit dealing with Ādhyātma literature. He belonged to Dravid Sangha in the Jaina community of the South. He is also called Vakragrīva-Elācārya Graddhapīṣa and his original name is said to have been Padmanandin. According to the Pattāvalis he belonged to 1st century A. D. Samayasāra, Pravacanasāra and Aṣṭapāhuḍa are his works in which there is a description of soul, supreme soul, world and body. This kind of literature is comparable with Unīṣat literature. These works and specially Samayasāra and Pravacanasāra are regarded as the best works on Ādhyātmavāda. The book Pravacanasāra consists three Chapters having 92, 108 and 75 Prākṛit Gāthās. Samayasāra contains 439 Prākṛit Gāthās divided into 9 Chapters. Aṣṭa Pāhuḍ is divided in eight parts, Darśana (36 Gāthās), Sūtra (27 Gāthās), Carita (44 Gāthās), Bodha (62 Gāthās), Bhāva (163 Gāthās), Mokṣa (196 Gāthās), Linga (22 Gāthās) and Śīla (40 Gāthās). These works are very popular and are read with great interest. Their manuscripts are found and preserved in several Bhaṇḍārs of Jaipur, Nāgaūr and Ajmer.

In the 8th century. Yogindu composed two marvellous works on Ādhyātmavāda in Apabhraṁśa language. One is Parmātma Prakāśa¹ and the other is Yogasāra². These have been written in most simple language. The relation between

4. Āmer Śāstra Bhaṇḍār, Jaipur.

2. Ibid.

Ātmā and Parmātma, body and soul, duties of a human being, condition and undurability of the world are described. These works are above standard and may be placed in the cadre of Santa literature.

Dharmadāsa Gani, a famous writer of Prākṛit wrote Updeśamālā¹ in 542 Gāthās. The book is popular both in Digambaras and Svetāmbaras and its manuscripts are available in most of the Bhaṇḍāras of Rājasthān. The work is in Prākṛit. One Vṛitti of the work was written in Prākṛit by Jaisingh pupil of Kṛṣṇanṛsi in Saṃvat 913 (856 A. D.) Apart from this commentary there are more than 20 commentaries written in Saṃskṛit and they are in the collections of the Jain Bhaṇḍāras of Rājasthān.

Kārtikeyānuprekṣā² is also one of the high class works written by Swāmi Kārtikeya. It contains 489 Gāthās and puts before us the real picture of the World, man and his relations. The book teaches how we should live and what we should do. It is divided in 12 parts which are called Bhāvnās. Bhaṭṭāraka Śubha Candra wrote commentary³ in Saṃskṛit in Saṃvat 1613 (1556 A.D.) and Jaya Candra Chābra translated it into Hindi prose⁴ in the 19th century.

Pravacana Sāroddhāra was composed by Nemīcandra pupil of Amara Deva of Jina Bhadrā. It is a detailed exposition of Jaina Philosophy. The total number of the Gāthās is 1599.

HINDI WORKS ON ĀDHYĀTMAVĀD

There is a large literature in Hindi on Ādhyātma. Some work of Saṃskṛit and Prākṛit were translated into Hindi & some new works were composed. Dvādaśānuprekṣā⁵ of Lakṣmī Candra is the first work on this subject, written in old Hindi. It was composed in about 12th century. Roop Candra wrote Parmārthadohā Śatak⁶ which is purely on Ādhyātma. It contains 102 stanzas. His new work Ādhyātma Savaiyā⁷ has recently been discovered which is based totally on Ādhyātma Literature.

Rājamala a scholar of 16th century translated the Samayasāra a work of Kundakunda into Hindi prose. It was perhaps the first attempt to write in Hindi prose. The manuscript of the work is in the collection of Āmer Śāstra Bhaṇḍār, Jaipur of Vikram Saṃvat 1653 (1596 A. D.). Banārsī Dāsa a prominent Hindi writer wrote Samayasār⁸ Nātak in the year 1636 A.D. This is a most popular work and is

1. Āmer Śāstra Bhaṇḍār, Jaipur.

2. to 6. Ibid.

7. Published by Sastri Grantha Mālā, Delhi.

read widely. The manuscript of this work is housed almost in all the Grantha Bhaṇḍārs. Apart from this Banārsīdāsa also wrote Banārsī Vilās in which there are several small works.

Muni Mahicandra a Jaina saint wrote Ādhyātma Bārahkharī in about 14th century. A copy of this Bārahkharī is available in Āmer Śāstra Bhaṇḍār Jaipur.

Brahma Dīpa a famous Hindī writer of 17th century wrote Ādhyātma Bāvanī¹ and Brahma Ajita of the same century wrote Hansagīta².

Hemrāja a famous Hindī poet of 17th century translated two works of Ācārya Kundakunda. Parmātma Prakāśa³ and Pravacanasāra⁴ into Hindī prose. The system of translating the Prakṛit Gāthās in Hindī prose is very good. Another Hem Rāja of the same time composed Dohā Śatak⁵ which is also a fine work and contains 101 Dohās. Pāṇḍey Rūpacandra of Khartārgaccha translated Samayasāra Nāṭaka of Banārsīdāsa into Hindī prose⁶. This work was completed in the year 1665.

Dīpacand Kāślīwāl of Rājasthān wrote Ātmāvlokan⁷ in the year 1720. Pandit Daulat Rāma Kāślīwāl wrote Ādhyātma Bārahkharī⁸ in the year 1741. This is perhaps the biggest work ever written on this subject containing more than 5000 verses. The only manuscript available is in the Jaina Śāstra Bhaṇḍār Baḍā Mandir, Jaipur. Pandit Todar Mal a famous scholar of 18th century translated Ātmānuśāṣana into Hindī prose.

Jodharāja Godhā of Sāngāner (Jaipur) translated Pravacansāra⁹ into Hindī poetry in the year 1677 A.D.

Apart from this there were several Hindī poets who wrote small works in Hindī. The poets like Rūpacandra, Banārsīdāsa Ānanda Ghana, Bhudhara Dāsa, and Dhyānat Rāi wrote Hindī Padas full of Ādhyātma matter.

1 Grantha Bhaṇḍār Mandir Lunkaranajī, Jaipur.

2 Śāstra Bhaṇḍār Naya Mandir Jaipur.

3. Śāstra Bhaṇḍār of Tholia Jain Mandir, Jaipur.

4. to 5. Ibid.

6. Āmer Śāstra Bhaṇḍār, Jaipur.

7. Ibid.

8. Śāstra Bhaṇḍār, Terapanthī Baḍā Mandir, Jaipur.

9. Āmer Śāstra Bhaṇḍār, Jaipur.

LITERATURE ON JAINA PHILOSOPHY

There is a large literature on the Jaina Philosophy in the Jaina Śāstra Bhaṇḍārs of Rājasthān. The earliest exponents of the Jaina Philosophy preached the doctrines in the Ardha-Magadhī Bhāṣā. The literature on Philosophy related to the Āgams is found in the Āgams like Sūtra Kratāṅga, Sthānāṅga, Samvāyāṅga, etc. All these works are in Prakṛit.

Ācārya Kunda Kunda wrote Pancāstī Kāya in Prakṛit which describes the five kinds of Astikāyas i.e., Jīva, Dharma, Adharma, Ākāśa and Kāla.

Samanta Bhadra, one of the most famous Philosopher of his time composed Āpta Mīmāṃsā in Saṁskṛit which is considered an introductory portion of the Jain philosophy. Alankāra a distinguished and famous philosopher of 7th century wrote commentary on Āpta Mīmāṃsā called Aṣṭa Satī. His other works are Laghiyastraya, Pramāṇa Sangrah, Nyāyaviniścaya, Siddhiviniścaya. These are authoritative works on Jaina Philosophy.

Haribhadra Sūri a great philosopher wrote works on Jaina Philosophy and supported views of Anekānta. Anekānta Jayapatāka, Śad Darśana Samuccaya, Anekānta Vāda etc. are his works. Māṇikya Nandi (800 A.D.) was the author of Parikṣāmukha, a short book on Jaina philosophy. This work has a commentary called Premeyakamal-mārtanda by Prabhācandra (about 825 A.D.). He also wrote Nyāyakumud Cundrodaya a commentary on the Laghiyastraya of Alankāra. Vidyānandi was also the authority on Jaina Philosophy. He wrote several works big and small ones which are Āptaparikṣā, Patraparikṣā and Aṣṭa Sahasrī and Pramāṇa-parikṣā are his famous works. He made commentary on Yuktyanuśāsana of Samanta Bhadra also.

In the 10th century Davesena composed three small works of great importance called Laghunayacakra, Vṛihadnayacakra with commentary and Ālāp Padḍhati. Anant Vīrya wrote commentary on Parikṣāmukha of Māṇikya Nandi and the other on Siddhiviniścaya of Alankāra. The commentary on Parikṣāmukha is called Prameya Ratnamālā.

To Hemcandra (1088 to 1172 A.D.) are attributed the Pramāṇa-Mīmāṃsā with his own commentary and Ananyayogyavchedikā in praise of Arhat. Devasūri a contemporary of Hemcandra is the author of Pramāṇanayatatvalokāṅkārā on which he himself wrote a commentary called Syādvāda Ratnākara. Candraprabha

wrote the Darśana Sudhā and Prameya Ratan Koṣa (1100 A.D.). The Vitarāga stuti of Hemcandra was commented by Malliseṇa in the year 1292 A.D. Maghanandi pupil of Kumārcandra wrote Padārthasāra.

Rāja Śekhara Sūri (1348 A.D.) is the author of many works among which the Syādvādaśālikā, and Panjikā, the commentary on Nyayakandali of Śrīdhara are worth mentioned. Somtilak wrote commentary on Śaṭdarśana (1335 A.D.) which was composed by Haribhadra Sūri. Merutanga pupil of Mahendra Sūri wrote Śaṭ Darśana Nirṇaya in Saṁskṛit. Gunaratan Sūri, the pupil of Deva Sundara completed commentary called Tarka Rahasya Dipika in 1409 A.D. on Haribhadra's Sad Darśana Samuccaya.

Dayāratan wrote Nyāyāratanāvalī in 1569 A.D. and Subhaga Vijaya composed Tark Bhāṣā Vārtika in 1606 A.D. and Syādvāda Bhāṣā in 1610 A.D. Yasovijaya a prominent Saṁskṛit scholar of 18th century wrote several works on Jaina philosophy among which are Aṣṭaśaṣṭivivaraṇa, Anekāntavyavasthā, Gyāna-bindu, Jaina Tark Bhāṣa etc. etc. Last of all the works on Philosophy is the Nyāya Dipika by Abhinava Dharma Bhūṣaṇa which is a very popular and short work and available in most of the Grantha Bhaṇḍārs.

SHORT STORIES OR KATHĀS

Short stories are very popular among the Indians from very early time. They are based on adventures, sea voyages and other occurrences and also on the imagination of those who could invent stories. But the Jainas along with the above characteristics adopted the form of the stories to present their doctrines. Most of the stories were written in order to present the Jaina doctrines through literary form.

Pādārpta Sūri was the first scholar who wrote Tarangavatī in Prakṛit. This work is mentioned in Āvaśyaka Viśeṣyabhāṣya of Jaina Bhadrā Gani. The manuscript of this work is not available in the Jaina Grantha Bhaṇḍārs. But Tarangalola which is based on Tarangavatī Kathā is available in Jaina Grantha Bhaṇḍārs, Bīkāner. There are 1643 Gāthās in the work. This is a very good romantic love story Dr. Winternitza called it earliest religious novel (Dharma Kathā).

Haribhadra Sūri was a famous writer of Rājasthān. Samraicakahā, Vīrangad Kathā, Kathākoṣa and Dhūrtākhyān are the some of his works. All these works are in Prakṛit language, and they may be described as religious stories. Among these works Samaraicea Kahā is the most famous work and it is proto-type copy of Tarangavatī.

Siddharsi an other famous story writer completed his work Upamiti Bhāva Prapañca Kathā, in Samvat 906 i. e. 849 A.D. This is a good and interesting work.

In Vikram Samvat 989 (932 A.D.), Harisena wrote Kathā Koṣa¹ in Apabhraṃśa. The Kathā Koṣa may be called a rich mine of tales or Treasury of stories. The work contains 158 stories written in very simple language. Several of these stories belong to Universal literature.

Another Kathā Kāvya² Ratnākaraṇḍa in Apabhraṃśa is of Sricandra containing 53 tales in equal number of Chapters. The work pertains to 10th century.

Kathā Koṣa Prakāśan which was written by Ācārya Jineśvara in the year 1092 A.D. contains 36 main stories and 5 secondary stories. Gyanpancamī Kathā is the collection of ten stories namely Jayasena Kahā, Nanda Kahā, Bhadda Kahā, Vīra Kahā, Kāmtā Kahā, Gunrāj Kahā, Dharma Kahā, Devi Kahā and Bhaviṣya Kṇhā. The author of these stories is Maheśvara Sūri. All of them are in the Prākṛit language. Vijay Candra Kevalin was written by Candraprabha Mohatta in 1070 A.D. There are eight stories in the collection.

Kālkacārya Kathānaka is a short novel in Prākṛit prose and poetry. The story is very interesting and gives some historical facts. It is regarded a work of 10th century.

Mahendra Sūri is the writer of Narmadā Sundarī Kathā (1130 A.D.). The work is in Saṃskṛit Nārcandra Sūri pupil of Devprabha Sūri is the writer of Kathā ratna Sāgar in Saṃskṛit. Another Kathā Sangrah is a collection of 81 moral stories in Saṃskṛit prose. It was composed by Rāja Śekhara of the Harṣapura Gacha. Kathā Mahodanī is a collection of 157 stories based on the Karpoor Prakāśan of Harisena. It was composed in Samvat 1504 (1447 A.D.), by Soma Candra Gaṇi pupil of Ratna Śekhara Sūri of Tapāgacha. Rājsekhar-Narpati Kathā was written in Prākṛit by Jina Harṣa pupil of Jaya Candra of Tapāgacha. He was a scholar of 15th century. Somakīrti pupil of Bhimasena composed Saptavyasana Kathā in 1469 A.D. Gunakar Sūri was the writer of Samyaktva Kaumudī. It contains more than 60 stories. These are told in the style of Pancatantra. In 1400 A.D. Jayasekhar also completed Samyaktva Kaumudī in Saṃskṛit. Somadeva finished his work Samyaktva Kaumudī³ Kathā in Samvat 1573 (1516 A.D.).

1. Āmer Śāstra Bhaṇḍār, Jaipur.

2. Ibid.

3. Śāstra Bhaṇḍār Toliya Temple, Jaipur.

This¹ was translated into Hindi by Jodhrāj Godika in Samvat 1724 (1667 A.D). He was a Rājasthāni scholar. Lal Candra Vinodilal also composed Samyaktva Kaumudi Katha² in Hindi in Samvat 1879 (1822 A.D).

Punyaśrawa Kathā Koṣa³ was written by Mumukṣu Rāmcandra. This is a very favourite book which tells stories which are the root of Punya. There are 65 stories in the work. This⁴ was translated into Hindi prose by Daulatrāma in the year 1720 A.D. These stories are read with great interest in the Digambar Jain community.

Kathā Ratnākara a collection of 258 stories was composed by Hemvijaygani in Samvat 1600 A.D. This work is divided into 10 Tarangs.

Bhārāmalla a Hindi Scholar of 17th century wrote four stories called Darśana Kathā⁵, Nisī Bhojan Kathā⁶, Dāna Kathā⁷, and Sīla Kathā⁸. The stories are written in a very simple language and are very popular. The manuscripts of these stories are available in several Bhaṇḍārs.

Apart from these works the manuscripts of Pancatantra and Hitopadeśa are available in several Bhaṇḍārs of Rājasthān. These are also read with great interest.

SUBHĀṢITA AND NĪTI ŚĀSTRA

There is a good number of works written by Jain Scholars on the subject of Subhāṣita and Nīti Śāstra.

Amogha Varṣa composed Prasnottar Ratna Mālā in the 8th century A.D. in Saṁskṛit. It contains 30 Saṁskṛit stanzas on morality. There are two main commentaries on this. One is by Hemprabha and other by Davendra of 1276 A.D. and 1372 A.D. respectively.

-
1. Śāstra Bhaṇḍār, Tolia Jain Temple, Jaipur.
 2. Āmer Śāstra Bhaṇḍār, Jaipur.
 3. Śāstra Bhaṇḍār, Digambara Jain Terāpanthī Mandir, Jaipur.
 4. Ibid.
 5. Śāstra Bhaṇḍār Tolia Jain Temple, Jaipur.
 6. to 8. Ibid.

Somadeva wrote *Nītvākyamrta*, a very good work on *Nīti Śāstra* in *Saṁskṛit*. This was completed in 959 A.D. *Nīti Śāstra* was also written by *Tīlak Prabha Sūri*, pupil of *Devendra Sūri* of the *Pūrṇima Gachā*. *Indranandī* was the writer of *Nītisāra*. It contains 113 stanzas in *Saṁskṛit*.

Kśātra Cūḍamaṇi also called *Jivandhara Carita* was the work of *Vādībha Singh*. It is good work of *Nīti Śāstra* and gives also life sketch of *Jivandhar*,

Mallisenā, a *Saṁskṛit* scholar of 16th century wrote *Sajjan Citta Ballabha*¹ which contains 26 moral stanzas. *Ratanmālā*² is ascribed to *Śiva Kottī*. It contains 67 stanzas in *Saṁskṛit*. In the 18th century *Devidāsa* wrote *Rājñīti Kavita*³ in *Hindī* which contains 113 verses

SUBHĀṢITA

Amiti Gati, a famous *Saṁskṛit* writer wrote *Subhāṣita Ratna Sandohā*⁴ in the year 994 A.D. It has 32 Chapters on the rules of ethics both for monks and laity.

Somprabha Sūri was a famous writer of *Sūkti-Muktāvalī*⁵ in *Saṁskṛit*. This is also known by the name of *Sindūrprakarana* and contains a collection by 103 *Saṁskṛit* stanzas on different subjects of morality. *Banārsīdāsa* a famous *Jaina Hindī* poet of 17th century translated it into *Hindī* poem. The work is equally popular both among the *Digambara*s and *Śvetāmbara*s. Most of the *Śāstra Bhandārs* possess the manuscripts of this work.

*Subhāṣitāvalī*⁶ was composed by *Sakalkīrti* in the *Saṁskṛit*. It contains 392 *Saṁskṛit* *Śloka*s. *Śubhacandra* pupil of *Vijaykīrti* wrote *Subhāṣitānava*⁷ in *Saṁskṛit*. Both the works are read with great interest and their manuscripts are available in good number.

Sūktāvalī is a portion of *Padmanandī Pancavinsatī* which was written by *Padmanandī* in *Prākṛit*. This also has a good response.

1. *Āmer Śāstra Bhandār*, Jaipur

2. *Bhattārkiya Śāstra Bhandār*, Nagaur

3. *Śāstra Bhandār Jaina Temple Tholā*, Jaipur.

4. *Āmer Śāstra Bhandār*, Jaipur.

5. to 8. *Ibid*

Subhāṣitāvali was a work of Tilakpiabha Sūri. Sūktāvali is the work of Vijaysena pupil of Hariṣeṇa. It is also called Karpūr Prakaraṇ. It was composed in about 1550 V. S. (1493 A.D). Laxmi Vallabhagaṇi also collected some sūktis in 16th century in Sanskrit.

There is also a good literature on this subject in Hindi. The poets like Ṭhakursi (16th century), Chihal (16th century), Vūca Rāja (16th century), Rūpcanda (17th century), Hemrāja (17th century), Bhudhardāsa (18th century) Dhyānat Rāi (19th century) wrote several small works in Hindi. Chihal wrote Bāvani¹ in the 16th century which is full of moral teachings. Dohā Śataka² of Rūpcanda is a famous work on the subject. Banārsīdāsa wrote Bāvani³, Upadeśa Śataka⁴ and other small poems which are collected in the Banārsī Vilāsa⁵. Manohardāsa composed Gyān Cintāmaṇi⁶ in Sarṁvat 1729 which is full of subhāṣitas.

Bhudhardāsa, a famous Hindi writer composed Jaina Śataka⁷ which contains several Hindi stanzas on Subhāṣita. Hemrāja in the 17th century wrote Dohā Śataka⁸ which deals with this subject. Pannālāl Caudhari translated the Subhāṣitāvali⁹ into Hindi in the 19th century.

There are hundreds of manuscripts of Nīti Śataka¹⁰ of Bhartrihari and Kāmandakiya Nītisār¹¹ in the Jaina Śāstra Bhaṇḍārs of Rājasthān. In some of the Bhaṇḍārs the number of the manuscripts are more than 50. This shows the popularity of these works amongst Jains.

1. Āmer Śāstra Bhaṇḍār, Jaipur.
2. to 3. Ibid.
4. Śāstra Bhaṇḍār Ṭholia Jaina Temple, Jaipur.
5. Ibid.
6. Āmer Śāstra Bhaṇḍār, Jaipur.
7. Ibid.
8. Śāstra Bhaṇḍār of Ṭholia Jaina Temple, Jaipur.
9. Śāstra Bhaṇḍār of Bābā Dulicand, Jaipur.
10. Āmer Śāstra Bhaṇḍār, Jaipur.
11. Ibid.

JYOTIṢA LITERATURE

There are numerous works on Jyotiṣa literature written by the Jaina authors & which are available in the Jaina Bhaṇḍārs. The Jainas contribution towards Jyotiṣa literature is quite large. Astronomy, Astrology and Mathematics formed the main divisions of this Branch, and it can be safely said that contributions of the Jaina Scholars towards all the three branches are considerable.

Sūryapragṇapti, Candragṇapti and Jyotiṣa Karaṇḍa which are written in Prākṛit language deal with Astronomy. Malayagiri of the 4th century wrote commentaries in Saṁskṛit on all the three works.

Bhṛṅgan Deepak was composed in Saṁvat 1221 (1164 A.D.) by Padmaprabha, pupil of Devasūri of the Nāgपुरiya Tapāgaccha. A commentary was written on this work by Singhatilak Sūri in Saṁvat 1326 (1269 A.D.)

Udayaprabha is the author of Ārambhasiddhi which deals with Astronomy. Hemahansa Gaṇi wrote commentary on it in Saṁvat 1514 (1457 A.D.). Ṭhakkār Pheru wrote Jyotiṣasāra in 1315 A.D. It is in Prākṛit and deals with astronomy and astrology both.

Haribhadra Sūri wrote Lagan Śuddhi. Nārcandra, the famous Astrologer composed Nārcandra Jyotiṣa Sāstra in 257 stanzas. He belonged to Mādhari Gaccha. This is a very popular work and therefore its manuscripts are found in several Bhaṇḍārs of Rājasthān.

Harsakīrti wrote Jyotiṣa Śāstra. It contains three Chapters. He also composed Janmapātri Paddhati and Lagnavicāra in Saṁskṛit. Jyotiṣa Sāra was composed in Saṁvat 1621 (1564 A.D.) by Hira Kalaśa of Khartar Gaccha. It is in Prākṛit and contains two Chapters.

On the subject like Mathematics Jain scholars showed great interest. Mahāvīracārya was the first scholar who contributed to this field one of the richest works on Mathematics by writing Gaṇitasāra sangraha. He was a 8th century scholar and lived at the time of Amoghavarṣa, the Rīṣakūta Prince. Śrīdharaācārya wrote Gaṇitāsār in the year 1046 A.D. This is also in Saṁskṛit. In the 12th century Rājāditya, a great scholar of Mathematical science composed Vyavahāra Gaṇita in Saṁskṛit. Līlāvati which is also a famous work on this science remained popular among the Jainas and commentaries both in Saṁskṛit and Hindī have been written by them. Hemarāja, a 17th century scholar composed in Hindī a work named Gaṇitisār.

GRAMMAR

In the field of Grammar also contribution of the Jainas is quite large. Pūjyapāda was the first Jaina Grammarian in Saṁskṛit, who wrote Jainendra Vyākaraṇa¹ in Saṁskṛit. The original text has come down in two versions. One version has 3000 Sūtras and other contains 3700 Sūtras. On the first version two commentaries were written. Mahāvrat² by Abhayanandi (750 A.D.) and Pancavastu³ by Srutakīrti. The second version also contains two commentaries one by Somadeva (11th century A.D.) which is called Śabdārṇava Candrikā and the second is by Gunanandi which is called Prakriyā.⁴

Śakatāyan was another prominent Grammarian who wrote a grammar called Śabdānuśaṣana⁴. He lived between Śaka year 736 and 789. He also made commentary called Amogha Vṛitti. This work is on the model of Grammar of the Jainendra and Pāṇini. It contains 3200 stanzas.

Hemcandra was another famous Grammarian who wrote Siddha Hema Śabdānuśaṣana. He also wrote commentary called Laghuvrat² and Vṛihad Vrat². There are about 28 commentaries on Śabdānuśaṣana. Some of them written by the author himself and others by the different scholars.

Gunaratan Sūri pupil of Davendra Sūri composed Kriyāratna Samuccaya⁴ in the year 1409 A.D. Kavi Kalpadrum was composed by Hansukla. He composed his work according to the system of Hemcandra's grammar.

Sarvavarman, who was the contemporary of Gunādhyā was engaged to teach grammar to King Sātavāhan. He devised a very simple system of simple grammar which is contained in Kātantra Rūpamālā. The book is very popular and easy to study.

D R A M A

There are some manuscripts relating to dramas in the Grantha Bhaṇḍārs of Rājasthān. Dramas written by non-Jaina authors are also available in these Grantha Bhaṇḍārs.

1. Grantha Bhaṇḍār Dīgambar Jaina Baḍa Terapanthī Mandir, Jaipur.
2. Ibid.
3. Published by the Sanātan Jaina Granthāmala, Vārānasi.
4. Published by Jethārām Mukundji Bombay
5. Published in Y. J. G. Series Vārānasi 1908

Hastimāla a famous Jaina dramatist wrote dramas in Śaṁskṛit. The names of the dramas are as under .—

- (1) Vikrānta Kaurava¹ or Sulocanā Nāṭaka.
- (2) Maithalī Kalyāṇa²
- (3) Subhadrā³
- (4) Gyāna Suryodaya⁴

In the 12th century Rāmacandra Sūri pupil of Hemacandra Sūri wrote Nala Vilāsa Nāṭak in Śaṁskṛit. It is a ten act drama. His dramas are as follows.

- (1) Kaumudī Mitrānand (Prakarana)
- (2) Nīrbhaya Bhīma (Vyāyoga)
- (3) Mallikā Makaranda (Prakarana)
- (4) Yādavābhyudaya (Nāṭak)
- (5) Raghuvilās (Nāṭak)
- (6) Rohini Mrigāṅka (Prakarana)
- (7) Vanamālā (Nāṭak)
- (8) Satya Hariscandra (Nāṭak)
- (9) Raghavābhyudaya (Nāṭak)

Candra Lekhā Vijaya Prakaraṇa was composed by Muni Deva Candra pupil of Hemacandra. It is in Prākṛit and Śaṁskṛit. A manuscript of this work is preserved in the Grantha Bhaṇḍār, Jaisalmer. A manuscript of Hammir Mardān by Jayasingh Sūri dated Śaṁvat 1296 (1239 A.D) is also preserved in the Jaisalmer Bhaṇḍār.

1. Published in the M.D.G series Bombay.
2. Ibid.
3. Preserved in the Jaina Siddhanta Bhavan, Ārah.
4. Ibid.

Gyān Sūryodaya Nāṭak¹ was composed in Samvat 1591 (1534 A.D.) by Vādicandra Sūri pupil and successor of Prabhā-candra, successor of Gyāna Bhūsana of the Sarasvatī Gacha.

On the drama of Anargha Rāghava, there are three commentaries written by Jaina authors namely Jina Harṣa Gaṇī², Devaprabha³ and Nārcandra Sūri⁴.

The manuscripts of the various dramas written by great dramatist like Kālidāsa, Śūdrak, Viśākhadatta etc. are also available in the Jaina Grantha Bhaṇḍārs of Rājasthān. Apart from these famous dramas, Partha Parākrama Vyāyoga written by Yuvarāja Prahlāda and Dūtangad of Subhata Kavī are also preserved in the Grantha Bhaṇḍār of Pāṇḍya Lūṅkaraṇa., Jaipur.

A manuscript of Sabhāsāra Nāṭaka written by Raghu Rāma in Hindi is available in the Grantha Bhaṇḍār of Terāpanthī Jaina temple, Jaipur.

ĀYURVEDIC WORKS

On the subject of medicine also the contribution of the Jaina Scholars is not meagre. They preserved the literature in both ways i. e. by way of writing new works and preserving the old ones written by the non-Jaina authors. Such kind of manuscripts are good in number in the Grantha Bhaṇḍārs. We find several references according to which hundreds of works were composed by the Jaina scholars but most of them are not available in the Grantha Bhaṇḍārs. We shall describe here only those works which are available.

Jagat Sundarī Prayogamālā⁵ was composed by Yaśah Kīrti in Prakrit. It deals with the medicines. Cāmundrāja wrote Jvara Timīra Bhāskar⁶ in Saṁskṛit. The work mainly deals with the various kinds of fever. The work remained popular in the past.

1. Āmer Śāstra Bhaṇḍār, Jaipur.

2. Sangha Bhaṇḍār Prafoliavāḍā, Pāṭan.

3. Ibid.

4. Brihad Gyāna Bhaṇḍār, Jaisalmer.

5. Śāstra Bhaṇḍār of Digambar Jaina Temple Terāpanthī, Jaipur.

6. Āmer Śāstra Bhaṇḍār, Jaipur.

Ugrādityacārya wrote Kalyāṇa Kārak¹ in Saṁskṛit. It contains 22 Chapters and deals with the medicines. It states that a sound body alone can contain a sound soul. Amṛitaprabha Sūri also composed Yogaśatak, a Hindī translation of it is also available in the Śāstra Bhandār of Rāja Mahal (Tonk Dist).

Harsa Kīrti completed Yoga Chintamani² or Vaidyak Sārodhār in the year 1603 A. D. The work is very popular and its manuscript copies are available in most of the Bhandārs. Vaidyaka Sāra³ Sangrah was composed by Rāmcandra in Hindī in the year 1567 A. D. Rāmcandra was pupil of Jina Sena Sūri.

Nayanasukha son of Keśava composed Vaidya Manostav⁴ in Hindī. It is a work of the 18th century. As the author was a resident of Jaipur, its manuscript copies are available in most of the Bhandārs of Jaipur City.

Tabbā commentary was written by Rūpacandra of Khartargachā on Sannipāta Kalikā in Hindī in Saṁvat 1731 (1674 A. D). Camsukha composed Tabbā commentary on Pathyā Pathya Nirṇaya in Saṁvat 1835 (1778 A. D). Gyāna Sūri wrote commentary on Mādhavanidan a famous work of Āyurveda.

Apart from the works there are several Gutakās which are exclusively written on the subject. Most of them are written in Hindī and describe several kinds of prescriptions. In this respect there is a great scope for research.

CHANDA ŚĀSTRA

The Jainas produced quite a large literature on Prosody also. Mahākavi Svayambhu a great scholar of Apabhramśa wrote Chandonuśāsan. It is a very popular work.

Jayadeva was the another scholar who wrote Chanda Śāstra⁵ in 8th century A.D. A commenrary on which was written by Śrī Vardhana Harṣa and Śricandra.

1. Bhaṭṭārkiya Śāstra Bhandār Śaravana Belgolā.

2. Āmer Sastra Bhandār, Jaipur.

3 to 4. Ibid.

5. Jaina Granthāvali published by Jaina Svetāmbara Conference Bombay 1919 A.D.

In Vikrama Samvat 1050 (993 A. D.), Jayakīrti composed Chandānuśāṣana.¹ Chanda Koṣa² was completed by Ratan Śekhara pupil of Hema Tilak of Nagpuriya Tapa-gacha. It consists of 74 Prākṛit Gāthās. Nanditāḍhya,³ Chanda Sūtra of Devanandi is a work on Prākṛit metres. Its correct name is Gāthā Lakṣana. A commentary on it is also available which was made by Ratan Candra.

Hemcandra Sūri completed Chandonuśāṣana. The author himself wrote its commentary which is a popular work on prosody and its manuscripts are available in most of the Bhaṇḍārs. Amarcanda wrote Chanda Ratnāvalī in Saṁskṛit in the 13th Century. Prakrit Chand Koṣa by an unknown writer is preserved in the collection of the Śāstra Bhaṇḍār of Lūṅkaraṇī Pāṇḍya Jaipur. It is a good work on this subject. Pingal Chand Śāstra by Śrī Nānūrāma in Hindī is in Śāstra Bhaṇḍār, Terāpanthī Mandir, Jaipur. The total number of verses is 1058.

Harirāma in the year 1651 A. D. wrote Chandaratnāvalī⁴ which contains 211 Hindī verses. Apart from these works, there are several manuscripts of Śrutabodha written by Kālidāsa and Vṛatta Ratnākara by Bhaṭṭa Kedāra. Some of the Bhaṇḍārs contain more than 10 manuscripts of these works. The Jainas wrote commentaries on these works also. Somacandra Gaṇī wrote a commentary on Vṛatta Ratnākara in Vikrama era 1329 (1272 A. D.).

L A X I C O G R A P H Y

There are several works on Lexicography written by Jaina authors. The earliest text on which numerous manuscripts are available in the Jaina Bhaṇḍārs is the Nāmalingānuśāṣan of Amar Singh. There is a difference of opinion regarding Amarsingh. But it is a very popular work.

After Amarsingh, a great poet Dhananjaya wrote Nāma Mālā. The work is very much popular amongst the Jainas. It was translated into Hindī by Kavi Banārsīdāsa in Samvat 1690 (1933 A.D.). The work is very simple but useful.

Acārya Hemcandra (1088–1172 A. D.) wrote Abhidhāncintāmaṇi-Nāma-Mālā. It is a famous Laxicon of Hema Candra. It consists of six Kāṇḍas.

1. Bṛhad Gyāna Bhaṇḍār, Jaisalmer.

2. Edited by H. D. Velankar in Bombay University Journal Art & Law, May 1933.

3. Āmer Śāstra Bhaṇḍār, Jaipur.

4. Grantha Bhaṇḍār Jaina Temple, Pāṭodi.

Anekārtha Saṁgrah and Nighaṇṭu are its supplement. There are several commentaries of the work available in the Jaina Grantha Bhaṇḍārs. The commentaries made by Kuśala Sāgara, Bhānu Candra Gaṇi, Sādhu Ratan and Srivallabhagani are well known.

Ekākṣara Nāmamālā was written by Sudhākalaśa pupil of Rāja Śekhara Sūri of Harśapuriya Gacha. Apart from these works the following works are also available in the Bhaṇḍārs outside Rājasthān.

1. Śabdabheda Nāmamālā¹ by Maheshwar Sūri Saṁvat 1650 (1593 A.D.).
2. Nāmā Mālā Sangraha² by Upādhyāya Bhānu Candra
3. Śārdī Nāmā Mālā³ by Harṣa Kīrti Saṁvat 1660 (1603 A.D.).
4. Śabda Ratnākara⁴ by Sadhu Sundargani of Saṁvat 1680 (1623 A.D.)
5. Ekākṣara Nāmā Mālā⁵ by Visva Sambhu 1550 (1493 A.D.).

PŪJĀ—LITERATURE

There is a large literature relating to Pūjā and Pratiṣṭhā in the Jaina Grantha Bhaṇḍārs, of Rājasthān. Pūjā is one of the six essential daily duties of every Jaina layman. They offer eight kinds of articles to deity and recite some stanzas while offering the articles.

Some of the famous Pūjā works which are generally read with great interest are as follows :—

S. No.	Name of work	Composed by	Language	Year
1	Jinsamhitā	Jinsenācārya	Saṁskrit	9th century
2.	Dharmacakra Pūjā	Mahākavi Vira	„	11th „
3.	Pratiṣṭhāsār or Jinayagya Kalpa	Āśādhar	„	13th „

1. Jaina Granthāvali published by the Jaina Svetāmbara Conference, Bombay.
2. Delā Upsārāya Bhaṇḍār, Ahmedabad.
3. Jain Siddhānt Bhawan, Arrah.
4. Published in Y. J. G. series No. 36, Vārānasi.
5. Delā Upsārāya Bhaṇḍār, Ahmedabad.

4. Pratiṣṭhāsāra Sangraha	Vasunandi	Saṁskṛit	13th century
5. Daśalakṣaṇa Pūjā	Bhāv Sharma	Prākṛit	15th "
6. —do—	Raidhu	Apabhraṁśa	" "
7. Ṣoḍaśakāraṇa Jaimāl	Raidhu	"	" "
8. Vrihat Siḍḍhi Pūjā	—	Saṁskṛit	" "
9. Gaṇaḍhar Valaya	Sakal Kīrti	"	" "
10. Daśalakṣaṇa Pūjā	Abhayanandi	"	" "
11. Caturvidha Siḍḍhi Cakra Pūjā	Bhānukīrti	"	16th "
12. Jinasaahasraṇāma Pūjā	Mūni Dharmchand	"	16th "
13. Ṛisimandal Pūjā	Mūni Gunanandi	"	16th "
14. Cāritra Śuḍḍhi Vidhān	Śubha Candra	"	17th "
15. Sardhadwaya Dwīpa Pūjā	"	"	" "
16. Rohini Vrat Pūjā	Mandalacārya Śrī Keśava	"	" "
17. Dharmacakra Pūjā	Dharma Bhūsana	"	" "
18. Panca Parmestī Pūjā	Yaśonandi	"	" "
19. —do—	Śubha Candra	"	" "
20. Dhamacakra Pūjā	Yasonandi	"	" "
21. Trinśatcaturvīṁśanti Pūjā	Śubha Candra	"	16th century
22. Karm Dahan Pūjā	"	"	16th century
23. —do—	Ṭekacand	Hindī	18th "
24. Solahkaran Pūjā	Dhyānat Rai	Hindī	18th "
25. Adhāi Dweep Pūjā	Ḍālu Rām	Hindī	1822 A.D.
26. Indra Dhway Pūjā	Viśwa Sena	Saṁskṛit	1853 A.D.
27. Cauṣaṭha Ridhi Pūjā	Swarūp Cand	Hindī	1853 A.D.
28. Caturvīṁśati Tīrthankar Pūjā	Rameandra	Hindī	19th century
29. —do—	Vrindavan	Hindī	19th century
30. Tinaloka Pūjā	Ṭekacand	Hindī	1771 A.D.

STOTRA LITERATURE

The Jaina Ācāryas wrote hundreds of the small prayers in praise of Tirthankaras and other great personalities. These are called stotras or stutis. The stotras are found in Prākṛit, Apabhraṃśa, Sāṃskṛit and Hindi languages. Although according to the Jaina Philosophy God is neither the Creator nor the Destroyer of the Universe and in this sense they do not praise the Tirthankaras yet as the Tirthankaras are the omniscient and have attained the Nirvāṇa and because they guided the people, how to get rid of the ties of the Karmas, their praise is sung and hundreds of the works have been written in the shape of stotras. The stotra works written by the Jaina scholars are numerous. There is not a single Grantha Bhaṇḍār in which some stotras are not available.

Samant Bhadra, a great Philosopher of 6th century wrote two stotras. One is Yuktyanuśāsana¹ written in the praise of Lord Mahāvīra and the other is Śwāyambhu Stotra² which is in praise of all the twenty four Tirthankaras. There are two commentaries on these stotras. One is written by Āśādhara and the other is by Paṇḍit Prabhācandra. Yuktyanuśāsana is a philosophical stotra which serves both the purposes.

Muni Māntūga composed Bhaktamāra stotra in Sāṃskṛit. The stotra is very popular in the Jaina community and has great reputation among the Digambara and Śvētāmbara both. The time of the scholar is not known but according to some scholars, the poet might have lived as early as the beginning of the 3rd century A.D. The stotra is learnt by heart by every Jaina layman. It has 48 stanzas.

Ācārya Jinasena is the writer of Jinasahasranāma. It is divided into 10 Chapters and describes the one thousand names of the Jina. The stotra is also a favourite stotra. Three commentaries are available on this stotra. One is of Amar Kīrti³, the other is of Viśva Sena pupil of Viśāl Kīrti of Kāsthā Sangha, and the third is of Śrutasāgar⁴, a famous scholar of 17th century. Ācārya Padmanandi of 7th century composed Darśana Stotra which is remembered by every Jaina layman.

1. Āmer Śāstra Bhaṇḍār, Jaipur.

2. to 3. Ibid.

4. Śāstra Bhaṇḍār, Digambara Jain Terāpanthī Mandir, Jaipur.

Dhananjaya, a famous scholar of 8th century wrote Viśāphāra stotra in praise of Lord Pārśwanātha. It has 25 stanzas. It is also one of the five stotras which are read by Jains with great devotion.

Ajīya Śāntithava (Ajīta Śānti Stava) was composed by Nandiśena who lived perhaps earlier than the 9th century. The stotra is in Prākṛit and is in the praise of Ajita and Śāntinātha Tīrthankaras. Jina Śataka is a collection of a hundred stanza's in praise of the Jinas' composed by Jambukavi. Vādirāja a famous scholar of Saṁskṛit of 11th century wrote Ekībhāva Stotra. It is available in most of the Jaina Grantha Bhandārs. Bhūpāl Kavi constructed a hymn called Caturvīṁsatī Stavan' in the praise of 24 Tīrthankaras in Saṁskṛit. This is also a favourite stotra.

Abhayadeva Sūri, the celebrated commentator of the 11th century composed Jayatīhuyana Stotra in Apabhraṁśa. It is also in praise of a Jina. Jina Vallabh Sūri wrote several stotras out of which 'Ajita Śānti Stotra', Jina Kalyāṇaka stotra, 'Vīrastavan' are some of them.

Rāmacandra Sūri also wrote several stotras, some of which are Yugādideva dvātrīṁśikā, Muni Suvratadvātrīṁśikā. Ādideva Stavan, and Nābhīstavana.

Just like Bhaktāmara stotra, Kalyāna Mandira stotra is also well known and is equally esteemed by both the sects. The stotra was written by Kumuda Candra. It is a hymn written in the praise of Pārśwanātha.

Āśādhara a famous scholar of the 13th century wrote Jinasahasranāma Stotra in 1230 A. D. He also wrote commentary on Bhupāl Caturvīṁsatī, a stotra written by the Bhupāl poet in praise of 24 Tīrthankaras

Jina Prabha Suri, a scholar of the 14th century wrote Gotama Stotra, Jinastuti, Panca Parmeṣṭi Stavan, and commentaries on Ajita Śānti Stavan, Upasargahara Stotra, Bhayahara Stotra and Mahāvīra Stavana. Bhuvanātunga Suri also wrote comentary or Vṛtti on Ṛiṣi Mandala Stotra in the 14th Century.

Aklanka Stotra was written by Aklanka son of Jinādāsa. This is also in praise of Jina. Devavijaya Gani wrote Jinasahasranāma on the same lines written previously by Jinasena and Āśādhara. Caturvīṁsatī Jina Stuti have been written by various authors. Some of the famous poets are Bhupāl Kavi (13th century), Jinaprabha Suri (of Khartargachā), Bappabhaṭṭi, Sobhan, Sidhānt Harśa (1448,) Sakal Kīrti (15th century), Punyaśīla Gaṇi, and Keśavasena (16th century) etc.

Kamala Prabha wrote Jinapanjara Stotra in Saṁskṛit. Padam Prabha composed Pārswanātha Stotra in Saṁskṛit and Muni Rājasingh wrote Pārśwa Mahimna Stotra. Śāntinātha Stotra was written by Padmasundar in the 15th century while Visnu sena Suri composed Samavasaraṇ Stotra.

In the Hindī language also there are numerous works on Stotra literature. Some of them are translations of the Saṁskṛit or Prākṛit stotras while others are original one. Hundreds of Stotras which are called Bhajanas and Padas in Hindi written by the various poets namely :—

1. Delha	14th Century
2. Sakal Kīrti	15th "
3. Brahma Jinadāsa	15th "
4. Chīhal	16th "
5. Ṭhakursi	" "
6. Vucarāja	" "
7. Rūpacand	" "
8. Ānandaghana	17th "
9. Banārsidāsa	" "
10. Vidyānanda	" "
11. Brahma Gulāla	" "
12. Pāṇḍey Jinadāsa	" "
13. Harṣa Kīrti	" "
14. Samayasundara	" "
15. Hīrānand	" "
16. Hemarāja	" "
17. Deepcand Kāślīwal	18th Century
18. Acalā Kīrti	" "
19. Daulat Rāma	" "
20. Bhuiyā Bhagwatidāsa	" "
21. Jagat Rāma	" "
22. Brahma Gyānasāgar	" "
23. Bhudhar Dāsa	" "
24. Ṭoḍarmala	" "
25. Jayacandra Chābrā	19th "

26. Tekacandra	19th Century
27. Dālu Rāma	" "
28. Naval Kavi	" "
29. Vrindāvana	" "
30. Dhyānat Rāya	" "
31. Sewārāma	" "
32. Thānasingh	" "
33. Nayana Candra	" "

Apart from these stotras there are also hundreds of the stotras written by the non-Jaina writers and preserved in the various Grantha Bhaṇḍārs. Prayers written in praise of Lord Siva, Viṣṇu and other Gods are in the collection of Jaina Bhaṇḍārs.

SEXUOLOGY

Manuscripts pertaining to sexual literature are also preserved in the collection of the Jaina Grantha Bhaṇḍārs. In the Guṭkās there is sufficient material available in several Bhaṇḍārs of Rājasthān. Kokasāra of Ananda Kavi is available in several Bhaṇḍārs of Rājasthān. It is a work of the 17th century & composed at Sawāi Mādhopur. There are also manuscripts of Koka Prabandha and commentary on Rati Rahasya in the Śāstra Bhaṇḍār of Terāpanthī Baḍā Mandir, Jaipur. Kokilā Śāstra is also available in the collection of Śāstra Bhaṇḍār of Pātodī temple, Jaipur. It is in Sanskrit written by an unknown author.

LITERATURE ON SONGS & DANCES

On the subjects like songs and dances, there had not been good many works but works which are available in the Grantha Bhaṇḍārs are as follows –

Sangeet Samayasāra¹ was written by Pārśwa Candra pupil of Mahādeva of Abhaya Candra. It was composed in about 1350 V. S. (1293 A.D.). It is also called Sangīta Sāra Sangraha.

Sangīta Sārodhāra also called Sangītopniśada Sāra is the work of Śudha Kalaśa pupil of Rājasekhara Suri of Maldhari Gacha. This is an abridgment of Sangītopniśada. The original work was composed in 1323 A.D. and the abridged in 1349 A.D.

1. Published in the Trivandrum Series, Mysore.

Sangīta Maṇḍana is the work of Kavi Maṇḍan. It was composed in V.S. 1480 (1423 A.D.). There is one manuscript dated 1504 A. D. in Jaina Grantha Bhaṇḍār of Jaisalmer.

There are some more works on this subject but not well known or important. The following works are quoted in the Jaina Granthāvalī.¹

Sangīta Dīpikā, Sangīta Ratnāvalī and Sangīta Pingala.

There are also some works in Jaina Śāstra Bhaṇḍārs which are written by the non-Jaina authors.

Nartanavicāra is the work of Puṇḍarīka Viṭhal. It is in Saṁskṛit and voluminous work on the art of Dance. Sangīta Ratnākara was written by Laxmaṇā-cārya son of Keliṇātha. It is also in Saṁskṛit.

Dāmodara is the author of Sangīta Śāstra Sāra. This is a summary of Sangīta Śāstra. Śrangadeva wrote Sangīta Ratnākara in Saṁskṛit. It is a voluminous work of Sangīta and available in the Grantha Bhaṇḍār of Jaina temple Terapānṭhi, Jaipur.

Apart from these works in Saṁskṛit, there is one work in Hindi namely Sangītasāra or Rādhā Govindā Sangītasāra written by Mahārāja Sawai Pratāpsingh. This is also a voluminous work on Sangīta.

—————

CHAPTER V
IMPORTANCE OF THE GRANTHA
BHANDĀRS

Since the adoption of system of writing, manuscripts were probably being written and placed in the Grantha Bhaṇḍārs. Grantha Bhaṇḍārs are therefore amongst the earliest literary institutions of the country. The collections are not of today but centuries old. They are the results of hard and continuous efforts from generation to generation. Before the manufacture of paper, the manuscripts were written on palm leaves, cloth and other material but when the palm leaves industry was replaced by paper industry, all the manuscripts were re-written on paper.

These Grantha Bhaṇḍārs were the literary centres in true sense. They provided help to the scholars and reading public in enhancing their knowledge. But their importance lies not only in this but also in the fact that they saved the treasure of knowledge from destruction. In this respect, the contribution of Jainas is really great. Even today the earliest and authentic manuscripts of several works written by scholars other than the Jainas are preserved only in these bhaṇḍārs.

But apart from the literary importance of these bhaṇḍārs their importance may be acknowledged also from other point of view. They quenched the thirst of scholars and provided help to the lovers of history, Indian art and culture also. There is a great scope for research in these subjects on the basis of collections in these Bhaṇḍārs. The manuscripts were not collected from the place where the Grantha Bhaṇḍār exists but they were brought from various places which were the centres of literature, culture and of political activity.

Amongst such places are Delhi, Āgra, Ajmer, Āmer, Ābu, Nāgaur, Todḍ-rāisingh, Cātsu, Sāngāner, Bharatpur, Jaisalmer Jodhpur, Jaipur, Būndī, Māndalgarh, Dūngarpur, Chittor, Ranthambhore and Udaipur. The manuscripts written or copied in these places provide information regarding names of the places, names of persons by whom they were got copied, after being copied to whom they were presented and lastly sometimes they mention also the cost incurred in obtaining them. This information is available in most of the manuscripts. The authors of Apabhraṃśa and Hindī works also give some description about the rulers of their time. The city or town where the manuscripts were written and the general conditions of the people there are described. Such information if collected and co-ordinated would provide good material for a cultural history of the times. These Bhaṇḍārs have played a great part in the development of the educational and cultural life of the country, because in the past they were literary centres and continue to be so even at present. There are many manuscripts on the basis of which love of the common people for art and painting at that time can be judged. Taking into consideration all these points we shall now judge the importance of the Grantha Bhaṇḍārs under the following heads :—

- (1) Historical Importance.
- (2) Literary Centres.
- (3) Educational Centres.
- (4) Material for Art and Painting.
- (5) Treasure houses of earliest manuscripts
- (6) Treasure houses of non-Jaina works.

1. HISTORICAL IMPORTANCE

The Grantha Bhandārs are very important from the historical point of view. There are several works exclusively on the subject of History. Besides, we find that the authors and copyists of the manuscripts give some description of the rulers, cities or towns where they wrote or copied and the patrons who encouraged learning. Such colophons called *praśastis*, are written generally either at the end or in the beginning of the works. On the basis of these, the time of many rulers can be determined and history of old cities and towns can be prepared. As manuscripts dated from 10th century onwards are available, so a history of past one thousand years can be reconstructed also on the basis of the material found in the Jaina Grantha Bhandārs.

There is a manuscript in the Śāstra Bhandār of Pāṇḍyā Lūnakaraṇ of Jaipur, which gives the description of the emperors who had been on the Delhi throne. It also describes the history of the foundation of Delhi. According to it, it was in the time of Anangapāl that the city was founded and called Dhilli. The same word 'Dhilli' for Delhi was used by Śrīdhara an Apabhraṃśa scholar of the 12th century in his *Pāśanāḥ Carit*. Similarly in the Śāstra Bhandār of Jaina temple Terapānṭhī, Jaipur there is a manuscript called "*Rājavanśa Varnan*" which presents a complete description of the rulers of Delhi from the Pāṇḍavas onwards. It gives years and months of the reign of various rulers. For example about Prathavi-Rāja of Delhi, the author says :—

1. विष्कमण्डिरिद सुपसिद्ध कालि, दिल्ली पट्टलि चरणकण्विसालि ।

सण्णवासी एयारहसएहि, परिवारिण वरिसह परिगएहि ।

कसण्डजमीहि मागहणमासि, रविबारि समासिज सिसिरमासि ।

पृथ्वीराज महीपालः क्रमात् खोडशवत्सरः ।

एकविंशतिनास्तत्र भासेकर्षाटका त्रय ॥७॥

In the same way, the manuscript of Pāṭi Śāhikā Beorā narrates the reasons of downfall of Prathavi Rāja as follows :—

तब राजा पृथ्वीराज संजोगता परगणी । जीह राजा कैसा कुल मीला १६ सूरी का १०० हुआ
त्याके मरोसे परगणी ल्यायो । लडाईं सावता करी । परगणी राजा जैचंद पूगलों पूग्यो नहीं । संजोगता सरूप
हुई । तहि के बसी राजा हुवो । सौ महेला ही का रहो । महीना पदरा बारा ने नीसर्यो नहीं ।

We find references not only to the rulers of Delhi but also to rulers of states, Governors of provinces and districts and big Jāgirdārs. Information about the rulers of various Rājput states of Jaipur, Bikaner Udaipur, Būndī, Kotāh, Bharatpur and others can be collected. The references show that some of the Rājput rulers and administrators were great patrons of literature and art and under their rule, several manuscripts were copied. They encouraged scholars and patronized them.

Apart from the independent historical works, there are several works in which the authors make casual or incidental references which sometimes also prove helpful.

Banārsīdāsa, a famous poet of 17th century makes brief but correct references to Akbar and Jahāngīra and Śāhjahān in his "Ardha Kathānak" a life history of the poet himself :—

सबत् सोलहसै वासठा,

आयो कालिक पावस नठा ।

छत्रपति अकबर साहि जमाल,

नगर आगरे कीनो काल ॥२४६॥

आई खबर जौनपुर माह,

प्रजा अनाथ मई बिनु नाह ।

पुरजन लोग भए भयभीत,

हिरदै व्याकुलता मुख पीत ॥२४७॥

In the Śaṭmālā Varṇan a Hindī work of 1764 A. D. the poet Śrutasāgar gives an enlogic description of Bharatpur and its founder Surajmal.

देस काठहड़ विरजि में, बदमस्यंघ राजान ।

ताके पुत्र है मलौ, सुरिजमल गुणधाम ॥

तेजपुज रवि है मलो, स्थायनीति गुणवान,
 ताको सुजस है जगत मे, तपे दूसरो मान ॥
 तिनह जु नगर बसाइयो, नाम भरतपुर तास ।
 सा राजा समदिष्टि है, पर विख्यार उपवास ॥

Mannā Lāla, a scholar of Jaipur wrote "Caritrasāra" in the year 1814 A.D. and at the end of the, work he describes Jaipur as follows :—

तहा सवाई जयपुर नाम, लसत नगर रचना अमिराम ।
 बहु जिन मन्दिर सहित मनोग्य, मानू सुरगण बसने जांग्य ॥४॥
 जगतसिंह राजा तसु जान, कपत अरिगन करे प्रनाम ।
 तेजदत्त सबतन विशाल, रीभत गुनजन करन निहाल ॥५॥

Jagat Rām, the writer of 'Padmanandi Panca-vinśati' writes about Aurangzeb :—

नवलखड मे जाकी आन, तेजवत दीपे जिय मान ।
 राज करे श्रीअवरगसाहि, जाके नही किसी परवाहि ॥

Lohaṭ a famous poet of Hindī literature completed his Yaśodhar Caupai in the year 1664 A. D. He gave some description of the Rāja of Būndī named Bhāvsingh in the following way :—

बदी इन्द्रपुरी जखिपुरी कि कुबेरपुरी,
 रिद्धि सिद्धि मरी द्वारिका सी बरी घर मे ।
 धोलहर धाम घर घर मे विचित्र वाम,
 नर कामदेव जैसे मेवे सुखसर मे ।
 बापी बाग बारूण बाजार बीची विद्या वेद,
 विबुध विनोद बानी बोले मुखि नर मे ।
 तहाँ करै राज सावम्यध महाराज,
 हिन्दुधर्म लाज पातिमाही आज कर मे ।

There are hundreds of the references in the Praśastis of the texts written by the Jaina authors.

Apart from the historical references about the rulers, there is a material for the Jaina Devāns and Administrators of States like Jaipur, Jodhpur, Bikāner, Udaipur and Būndī. Jains occupied high posts in the States and always remained

loyal to their Rulers. The Devāns and Administrators served the Rulers not only in the time of peace and prosperity but also in the time of war and troubles.

For the history of some ancient cities and towns not only of Rājasthān but also of India, the manuscripts preserved in these bhandārs, can supply material because in the most of the praśastis the names of the cities and towns are invariably mentioned and some descriptions supplied

LITERARY CENTRES

The rulers of Rājasthān States took great interest in literature and patronised poets and scholars. Cāraṇas and Bhāṭs who were court poets created poetic literature. In the States there were Grantha Bhandārs or Pothīkhānās established by these rulers. Such bhandārs are of great importance and exist in Jaipur, Alwar, Udaipur & Bikāner etc. The capitals of these States were the literary centres as the prominent scholars used to live in the Darbārs of these Rājput rulers. In the ancient time the cities like Campāvati, Toḍārāisingh, Mālpurā, Cīttor, Nāgaur, Mertā, Āmer, Ranthambhore, Māṇḍalgarh and Kumbhalgarh etc. were main centres.

But apārt from these libraries patronised by the rulers, there were several literary centres which were related to Jainas. These literary centres were generally called the Grantha Bhandārs where the work for writing of new works and copying out the old ones used to be done by the scholars. These Grantha Bhandārs or literary centres were under the spiritual heads of Jaina Church or Scholars of high calibre. Jaisalmer, Nāgaur, Ajmer, Bārān, Fatehpur, Āmer, Kotāh, Ranthambhore, Dūngarpur were the centres under the Bhaṭṭārakas or Jātīs while the Bhandārs of Sāngāner, Jaipur, Būndī, Campāvati, Udaipur and Sāgwārā were under the scholars who were generally requested by the house-holders to compose works for the laity

These Grantha Bhandārs remained the centres of literary activities of many scholars. Padmanandī, Hariṣena (10th Century), Hari Bhadra Sūri, Āśādhar (13th century), Bhaṭṭāraka Sakal Kīrti (15th century), Bhuwan Kīrti (16th century), Śubha Candra (16th century), Rājmallā (16th century), Toḍarmal (18th century), Jaya Candra (19th century) and hundreds of others composed new works sitting in these bhandārs. The work of copying out the manuscripts was also continuously done for years together in the bhandārs of Toḍārāisingh, Mālpurā, Jaisalmer, Nāgaur, Ajmer, Āmer, Campāvati etc. We shall now give a short description of the literary centres which flourished in the past but at present have no grantha bhandārs or have small and insignificant collections.

Ā M E R

Its real name was Āmbara¹ which is said to have been founded by Ambārasi son of Māndhātā. It is also said that Āmer is a corruption of Ambaṛiṣanagar. The other name of the old city is Ambāvati. Mahātmā Dhanrāja used the same word in his Praśasti of, Karma Kāṇḍa written in the year 1700. According to the 'Āmer Rājās Paṭṭāvali²', it was made a capital in the year 1192 A.D. by Rāja Kilāṇ. It was also famous by the name of Āmragarh. During the reign of Rāja Mānsingh it acquired a prominent place in the Rājput States. Rāja Mānsingh made Dilārāma Garden at the foot of Āmer Palace or Fort. There is a temple of Kālī who was brought by the same Rāja from Bengal and which is also famous by the name of Ambā.

Āmer remained also a centre of Jainas. There are 8 old Jaina temples in the city and temple of Neminātha called Sāmwalā Bābā kā Mandir is the oldest one. A Grantha Bhaṇḍār was also established when the temple was constructed. It developed in the time of Bhaṭṭāraka Lalit Kīrti (16th century). In the year 1559, Pāṇḍava Purāṇa³ was copied by Śāh Nemā and presented to Maṇḍalācārya Lalit Kīrti. There are several manuscripts in the Grantha Bhaṇḍār of Āmer, Jaipur and other places which were copied in this city. Some of the manuscripts copied in this city are as follows :—

- (1) In the year 1554 A. D. Jindatta Carita⁴ of Pandit Lakhu was copied. Rājas Bhārmalla was then the ruler of the city.
- (2) Harivaṇśa Purāṇa⁵ was got copied by Shrinmatī Khemī for the presentation to Maṇḍalācārya Lalit Kīrti in the year 1559 A. D. Rāja Bhārmalla was the Ruler of the city.
- (3) Vāḍhamān Kathā⁶ of Jaymitrahala, an Apabhraṁśa poet, was copied in the year 1598 A. D. in the Neminātha Jaina temple. Rāja Mān Singh was the Ruler of Āmer at that time.
- (4) In the year 1640 A.D. Samayasāra Kalśā⁷ was copied under Mahārāja Jaisingh.

1. Arch Survey Report Vol. 2.

2. Praśasti Sangrah—Āmer Śāstra Bhaṇḍār, Jaipur 8

3. to 5. Ibid.

6. Grantha Bhaṇḍār, Jaina Temple Pāṭodi, Jaipur.

7. Ibid.

Not only where the manuscripts copied but there had been Scholars who contributed several works to this city. Bihārīlāl, a famous Hindi poet wrote Bihārī Satsai in the Āmer City. Nemicaṇḍra composed Harivansapurāna in the year 1712 A.D. in Hindi. He describes Āmer in the following manner :—

अवावती गढ सीमिता, गिर बिच बसै अपार ।
कोट बुरजि अरु कांगुरा, दरवाजा बहु सार ॥३॥
बाजार मोहे चौपडि तरा, विविध वस्त अपारतो ।
पाटवर भरिया सबै, मणि मोती परवारतो ॥४॥
कोलग सोमा वरणइ, गली गली मोमो बाजारतो ।
अन धन कपडा स्यो भर्या, भरि बेचे ले मोल आइतो ॥५॥
महिला की पकति सोमिति, सप्त भूमि उपरि विस्तार तो,
मैडी चौबारा अति घणा, नर नारी देवकुमार तो ॥६॥

—Āmer Śāstra Bhandār-Jaipur.

Ajayarāja was the another poet who wrote more than 20 works in Hindi. He was 18th century poet. In his Neminātha Caupai (1741 A.D) he gives a beautiful description of Āmer :—

अजयराज इह कीयो बखाने, राज सवाई जयसह जाण ।
अवावती सहरे सुभ्र आन, जिन मन्दिर जिन देव बिमाण ॥
नीर निवाण सोहे बन राई, बेलि गुलाब चमेली जाइ ।
चपो मरवो अरु सेवति, यो हो जाति नाना विष कीती ॥
बहु मेवा बहुविधि सार, वरणत मोहे लागे वार ।
गढ मन्दिर कछु कह्यो न जाय, सुखैया लोग बसै अधिकाइ ।
तामे जिन मन्दिर इम सार, तहा बिराजे श्री नेमिकुमार ।
स्याममूर्ति सोमा अति घणी, ताकी वोपमा जाड न गणी ॥

Dipa Canda Kāśīwal was a Hindi prose writer of 18th century. He lived Sāngāner for some time but afterwards he left that city and began to live in Āmer. He completed his Cidavilāsa in the year 1723 A.D. at Āmer. He mentioned the same at the end of the work :—

यह ग्रन्थ दीपचन्द साधमी कीयो है वास सागानेर ।
आमेर मे आये तब यह ग्रन्थ कियो
सकत् १७७६ मिति फागुण बुदी पचमी को यह ग्रन्थ पूर्ण कियो ।

The other poets and scholars related to Āmer City are Surendra Kīrti (17th century), Khusāla Cand Kālā (18th century), Thānsingh (18th century) and Devendra Kīrti (18th century).

Thānsingh in his "Subudhi Prakāśa" wrote the following description of Āmer City :—

तामशि अबावति पुरवार, चौगिरदां परबत अधिकार ।
बस्तो तल ऊपरी सांघनी, ज्यो दाहिम बीजन तै बनी ॥
ताको जैसिध नामा भूप, सूरजबन विषं जु अनूप ।
न्यायबत बुधिवत विमाल, परजापालक दीनदयाल ।

Bhaṭṭāraka Surendra Kīrti wrote Ādityavār Kathā a Hindī poem in the year 1687 A.D, a manuscript of which is preserved in the Śāstra Bhaṇḍār of Jaina Temple Badhicand. The other Bhaṭṭārakas Jagat Kīrti and Devendra Kīrti were also great lovers of literature and some manuscripts which were got written on the initiative of these Bhaṭṭārakas are preserved in the Āmer Śāstra Bhaṇḍār, Jaipur.

Nand Rāma was a non-Jaina poet. He wrote a Paccisi in the year 1667 A.D. in the Āmer City. He gave his own description in the following lines :—

नद खडेलवाल अबावति को बामी ।
मुत बलराम गोन है राबत, मत है कृष्ण उपासी ॥२४॥

Āmer remained the centre of Bhaṭṭārakas for a long time. The first who established the Bhaṭṭāraka Gadi in the year 1665 A. D. was Surendra Kīrti¹ and the other two Bhaṭṭārakas sat on this Gadi also in Āmer.

2. Ā V Ā N

It is an old town in the Tonk District. Previously it was a Jāgīr town. In the sixteenth century this place was a literary centre of the Jains. Varāṅga Carita² of Bhaṭṭāraka Vardhamāna Deva was copied in the year 1527 A.D. In the year 1536 there had been a great Pratiṣṭhā ceremony of Jaina Tīrthankar Lord Neminātha under the guidance of Mandalacarya Dharmacandra. There is a big inscription in Jaina temple of Mahārājā [Surya Sena of Solanki dynasty. In it the names of the two princes namely Prathvi Rāja and Purana Malla have been mentioned. On a small hill near town, three statues of Bhaṭṭāraka Prabhā Candra, Jina Candra and Dharma Candra were erected.

1. Bhaṭṭāraka Paṭṭāvali—Āmer Śāstra Bhaṇḍār, Jaipur.

2. Āmer Śāstra Bhaṇḍār, Jaipur.

Though it was an important centre there is no Grantha Bhaṇḍār at present in its temple, when its adjacent towns such as Dūṇi, Rājmaḥal and Uniyārā have some sort of manuscript collections. It is possible that the manuscript written in the village might have been removed by the Bhaṭṭārakas to some other places.

3. B A I R Ā Ṭ H

It is a town 41 miles to the north of Jaipur City. It was the capital of Virāṭa Rāja, King of the Matsya-deśa where five Pāṇḍavas lived in hiding for one year. The Pāṇḍu hill at Bairāṭh which has a cave called Bhimgupta, contains an inscription of Aśoka. In the 16th century, there was here a great Hindi scholar called Paṇḍit Rājmall. He composed Lāṭī Samitā on the request of Sāhu Phamen. At the same time the elder brother of Sāhu Phamen constructed a big Jaina temple.

तत्रायस्य बरो सुतो वरगुणो न्योताह्म सचाधिपो ।
येनैतेज्जिनमन्दिरस्फुटमिह मोत्तुगमप्येदमुत्त ॥
वैराटनगरे निधाय विधिवत् पूजाश्च बह्व्यः कृतः ।
अत्रामुत्र सुखमदः स्वयशसः स्तवसमारोपितः ॥

—Lāṭī Samhitā p. 73

And in the same temple Bhaṭṭāraka Somasena composed Rāma Purāṇa¹ in Śāk Samvat 1656 in which he described the town in the following lines :—

वैराटविषये रम्ये जितुरनगरे बरे मन्दिरे ।
पाश्वर्चनायस्य सिद्धो ग्रन्थः शुभे दिने ॥

Manuscript of Gyānārṇava was copied in the year 1619 A. D. while Balbhadrā Purāṇa of Raidhu Kavi, a work of Apabhraṁśa language, was copied in the year 1673 A.D. by Śrī Prema Rāma on the request of Kuśāl Singh. The first manuscript is in the Śāstra Bhaṇḍār of Jaina Tholia temple Jaipur while the latter one is in the Śāstra Bhaṇḍār of Jaina temple Pāṭodī of Jaipur.

4. B Ū N D I

Būndī is an old town of Rājasthān and is situated 20 miles west of Kotāh. Būndī was the capital of former Būndī State. The area of Kotāh, Būndī and

1. Āmer Śāstra Bhaṇḍār, Jaipur.

Jhalawar is called Hāḍauti Pradeśa. For centuries the rulers of Būndī played a prominent part in this region and the mughal Empire.

Būndī also remained a literary centre for a long time specially in 17th, 18th, and 19th centuries. Padmanābha, a Rājasthānī poet of 17th century has given a description of the city in his work Yaśodhara Caupai :—

बूंदी हन्द्रपुरी जखिपुरी कि कुबेरपुरी,
रिद्धि सिद्धि मरी द्वारिका मी घरी घर मे ।
धौलहर घाम घर घर मे विचित्र वाम,
नर कामदेव जैसे सेवे मुखसर मे ।
वापी बाग बारूण बाजार बीथी बिया वेद,
विबुध विनाद बानी बोले मुखि नर मे ।
तहा करै राज राव भावस्यध महाराज,
हिन्दु धर्म लाज पातिसाहि आज कर मे ।

Dilā Rāma was another Jaina Hindī writer of the 18th century. He wrote a description of Būndī in his Dilā Rāma Vilās¹ and Ātmadwēdasī² which was completed in Samvat 1768 (1711 A.D.) as follows :—

बन उपवन बहु नदन से मधि, गिर मेर नदी गंग सम सोमहि बढावति ।
अतुल विलास मे वसय सब धनपति धन मोन मोन रंभातिय गावति ।
महल विमान ममा सुग्मधि राज, राव बुद्ध छद जिम जाके निति लखिमभावति ।
ग्रन्थनि मे मुनियन नैननि की अभिलास, पूजत लखे ते श्रीमी बूंदी अमरावती ॥

Dilā Rāma in his next work "Vrat Vidhāna Rāso" a work of describes 1710 A.D. the city in the following way :—

अहो बूंदी जी नग हाड तता थान राज करे बुधसिंह कुल भानु ।
पीन छत्तीस सीमा करे, गढ अरू कोट बन उपवन वास ।
महल तलाब देवल छत्रा, श्रावक धर्म चले बहु भाय ॥

In the end of the 18th century there was again a poet named Hīrā who composed Nemi-Vyāhalo in the year 1791 A. D. At the end of his work he has written some lines about Būndī which run as follows :—

1 Amer Śāstra Bhandār, Jaipur

2 to 3 Ibid.

सरल अठारामै परमाण, ता पर अडनालीस बख्ताण ।
 पौष कृष्ण पांचै तिथि भाग, वार वृहस्पति मन मे भाग ॥
 बूदी को छै महा सुमधान, तामे नेम जियालय जान ।
 ती मध्ये पडित वर भाग, रहै कवीश्वर उपमा गाय ॥

Apart from the original works, copies of several works were made. Manuscript of Samyaktva Kaumudi was copied in the year 1503 A.D. It was called by the name of Vrandāvatī capital of Hāda Rājputs in a manuscript of Gyāna Sūryodaya Nāṭaka preserved in Āmer Śāstra Bhandār, Jaipur, Ātmānuśaṣan was copied in the year 1791 A. D. in Neminātha Jaina temple. Some of the manuscripts which were copied in the Būndī City are as follows —

S No.	Name of Manuscripts	Language	Year
1.	Rama Vinoda	Hindī	1673 A.D.
2.	Carcāsāra Sangrah	„	1677 „
3.	Rāmapurāna by Somasena	Saṁskrit	1800 „
4.	Samavasarana Pūjā	Hindī	1810 „
5.	Sudarsana Carita by Vidyānandī	Sanskrit	1816 „
6.	Ādipurāna by Sakalkīrti	- do -	1853 „
7.	Yasodhra Carita	-do-	1854 „
8.	Nemi Purāna by Bhāgacanda	Hindī	1904 „

From the manuscripts found in the Śāstra Bhandār, it appears that in the past the city remained a great literary centre. There was every facility for scholars to write and copy out manuscripts. For this work the temples of Nāgadī (Neminātha) and Ādinātha were the main centres as in the Grantha bhandārs of these temples, implements for copying out the manuscripts have been found.

5. RANTHAMBHORE, ŚERGARH AND SAWĀIMĀDHOPUR

The fort of Ranthambhore was a centre of literary activity from the very beginning. There were several Jaina temples and one of them still exists there. The image of this temple is considered to be of the 12th century of Vikram Era. There is no Śāstra Bhandār at present but the copies of the manuscripts available in other Grantha bhandārs show that in the past this fort was a centre of literary

activity. Jinadatta Carita, an Apabhramśa work of Lākhu, was copied here in the year 1549 A.D. in Śāntinātha Jaina temple of the fort and presented to Bhaṭṭāraka Lalit Kīrti. Khidarkhān was then the Governor of the fort. The manuscript is preserved in the Grantha bhandār of Jaina Tholiā temple. Brahma Rāymall a famous Hindi poet of 16th century wrote Śrīpāla Rasa in the year 1583 A. D. According to him the Ranthambhore¹ was full of wealth in the time of Akbara, Emperor of Delhi. In this work he describes Ranthambhore in detail. Paṇḍit Jinadāsa lived near the Ranthambhore fort and wrote Holī Carita² in the year 1551 A.D.

Gachācāra Sūtra was copied in the year 1587 A.D. by Pūranamal Kāyastha in the fort. The manuscript is at present placed in the Śāstra Bhandār of Sūrat.

After Ranthambhore, Sawaimdhopur was founded by Mahārājā Sawāi Mādhosingh in the year 1768 A.D. and the population which was previously on the fort settled down under the foot of the fort which is about 10 miles from here. Campārāma a Hindī scholar translated Bhadrā Bāhu Carita in Hindī in the year 1811 A.D. He refers to himself³ at the beginning of the work.

1. हो रणधम्मर सोभो कविलाम, भरिया नीर तान बहुपास ।
बाग बिहर बाबडी चली हो, धन कन मयति तरुणो निधान ।
साहि अकबर राजह हो, सोभा चली जियो सुर पान ॥२॥

2. श्री रणस्तम्भमदुर्गे समीपस्थे मन्त्रप्रदे ।
नानावृक्षै ममाकीर्णै सरोमि- सरुजैस्तथा ॥५८॥
जिनागारयुते रम्ये नवलक्षपुरे शुभे ।
बासिना जिनदासेन पडितेन सुधिमता ॥५९॥
दृष्ट्वा पूर्वकथामेकपञ्चाशत् ५१ श्लोकसमुत्ताः ।
पुरे सेरपुरे शांतिनाथचैत्यालये वने ॥६०॥
वसुन्धकायशीतासुमिते : १६०८ सवस्मरेतथा ।
ज्येष्ठमासे सितेपक्षे दशम्या शुक्रवामरे ॥६१॥

3. देश दूडाहड मध्यपुर माधव सूवस्थान ।
जगतसंघ ता नगरपति, पातल राज महान ॥३॥
तहा वसै इक बैश्य शुभ हीरालाल सुजान ।
जाति आवक न्याति में, लडेलवाल शुभजान ॥४॥
गोत भावसा फुनि धरे, परम गुनी गुण धाम ।
तिनके अति अति दीन सुत अपनी बंधाराम ॥५॥

The place near Ranthambhore was also called Shergpur or Shergarh. Some population pertaining to the fort also lived under the foot. Bhāvasangrah¹ was copied in the year 1552 A.D. while Holi Reṇuka Carita² was copied in the year 1551 A.D. by Sah Karmana and presented to Ācārya Lalit Kīrti.

In the manuscript of Pārśwanātha Cariu³ of Śrīdhar, Shergpur has been called as the Branch of Ranthambhore fort. Thus the Ranthambhore fort and its adjacent areas which are called Shergarh and Sawāimādhopur remained literary centre for many years.

6. C Ā K S Ū

Cāksū which was famous by the name of Campāvati in the ancient times remained a great centre of learning for a long time. Under the Solanki Ruler Rāmacandra and the feudatory ruler of Sangrāma Sinha it remained the seat of learning and Jaina literature flourished exceedingly. The earliest manuscript which was copied in Campāvati belongs to the year 1461 A.D. There are hundreds of the manuscripts which were copied here, are at present available in the various Bhandārs of Rājasthān. It was the birth place of the several scholars and poets. Nathmal, a Hindī, poet of 17th century describes city in his 'Vanka Cora Dhandatt Kathā'⁴ as a prosperous town,

-
- 1 Āmer Śāstra Bhandār, Jaipur.
 - 2 Śāstra Bhandār Jain temple Pātodi, Jaipur.
 - 3 Āmer Śāstra Bhandār, Jaipur.
 - 4 Śāstra Bhandār, Tholiā Jain temple, Jaipur

पढसी सुगसी जे नर कोय, क्रम क्रम ते मुक्ति ही होय ।
 सहर चाटसू सुवस वास, तिहपुर नाना भोग विलास ॥२७७॥
 नवसे कूवा नवसे ठाय, ताम पोखरी कछा न जाय ।
 तामे बडो जगौली राव, सबै लोग देखण को भाव ॥२७८॥
 पंडीत माहि बणी चौकोर, नीर मरे नारी चहुं ओर ।
 चकवा चकवी केल कराहि, वाघिक ताहि नही दुख दाय ॥२७९॥
 छत्री चौतरा बैठक बणी, अर मसजद तुरका की वणी ।
 चहुं धा रूप वृक्ष चहुं छाया, पंपी देखि रहे बिस्माय ॥२८०॥
 चहुंधा घाट अघिक बगाय, पीबै संग बछा अर गाय ।
 सहर बीचि तें कोट उतग, ताहि बुरज अतिबणी सुबग ॥२८१॥

Vūca Rāja a famous Hindī Jaina writer of the 16th century who also wrote more than 10 works in Hindī lived here some time. The manuscript of Samyaktva Kaumudī¹ was presented to him by Śrāvaka Kāmā and his wife Karmāde in the year 1525 A.D.

In Samvat 1583 (1526 A.D) Candra Prabha Carita² of Yaśah Kīrti was copied in this town then known as Campāvati. Rāṇā Sangrām Singh stated to be the ruler and Rao Rāma Candra as an Administrator. This manuscript exists at present in Āmer Sāstra Bhandār, Jaipur.

(4) Contd

बहुधा खाई भरी मुमाय, एक कोम जागी गिरदाव ।
 बहुधा वगो अधिक बाजार, वैसे बणिक् करे व्यापार ॥२८२॥
 कोई सोनो रूपो कर्म, कोई सोती माणिक लर्म ।
 कोई बेचे टका गोक, कोई बजाजी गेका टोकि ॥२८३॥
 कोई परचूना बेचे नाज, कोई एकटे मेले साज ।
 केई उधार दाम बी गाठि, केई पसारी माडे हाटि ॥२८४॥
 च्यार देव ए जिणवर तरणा, ता महि बिब बढो अति घणा ।
 करे महीछे पूजा सार, आवक लीया सब आचार ॥२८५॥
 वाई जती रहण को जाव, उनही हार दीजे करि भाव ।
 और देहुरे वैसनु तगा, धर्म करे मगला आपणा ॥२८६॥
 नौरगमाहि राज ते घरे, पौग छतीमो लीला करे ।
 कहू चौबा चदन महकाय, कहू अगरजा फल विमाय ॥२८७॥
 नगर नायका सोभा घरे, पानु नवु रचित बोली करे ।
 औमो सहर और नही सही, दुखी दामित्री दीमे नही ॥२८८॥
 हाकिम से मदारवा सही, और जोर कोउ दीसे नही ।
 पाले परजा चाले न्याय, सीलवन नर लाभ कहाय ॥२८९॥
 मवत् मतारामे पखीस, अषाड वदी जाणो वर तीज ।
 वारज सोमवार ते जागि, कथा सपण मई परमाण ॥२९०॥
 पदमो सुगमी जै नर कोय, ते नर स्वर्ग देवता होय ।
 भूल चूक कही लिखयो होय, नथमल क्षमा करो सब कोय ॥२९१॥

1. संवत् १५८२ वर्षे फाल्गुण सुदी १४ शुभदिने श्रीमूलसत्ते बलात्कारगणे सरस्वतीगच्छे नद्याम्नाये श्रीकुन्दकुन्दाचार्यस्वये भट्टारक श्री पद्मनन्दिदेवातत्पट्टे भट्टारक श्री शुभचन्द्रदेवातत्पट्टे भट्टारकजिनधन्द्रदेवातत्पट्टे भट्टारक प्रभाचन्द्रदेवा दाम्नाये चपावनीनामनगरे महाराव श्री रामचन्द्रराज्ये खडेलबालान्वये ... इदं शास्त्रं लिखाप्य कर्मसयनिमित्तं ब्रह्मवृक्षाय दत्तं ।

2. Āmer Sāstra Bhandār, Jaipur.

There is another manuscript of Sāgār Dharmāmṛata¹ in the Śāstra Bhaṇḍār of Jāina Terāpanthi temple Jaipur which was copied in Saṃvat 1585 (1528 A.D.). This manuscript also gives the same information about the city. But in the manuscript of Vaddhamāṇa² Kahā which was copied one year earlier than the manuscript of Sāgār Dharmāmṛata, the ruler's name is Rāma Candra Solanki.

Cāksū was a literary centre in which there was a good arrangement for copying out the manuscripts and thus the town was the centre place of scholars. In the 15th, 16th and 17th century, several manuscripts were written and sent to various places of Rājasthān. Some of the manuscripts which were copied in this town are follows :—

- (1) Upāsakādhyayan³ of Vasunandi was copied in Saṃvat 1623 (1566 A.D.). At this time the town seems to have come under Āmer as name of the Ruler has been named as Bhārāmalla.
- (2) Ṣaṭ Pāhud⁴ with the commentary of Śrutasaḡar was copied in the year 1537 A.D. The manuscript exists at present in the Āmer Śāstra Bhaṇḍār, Jaipur. This was also got written by Nāṭhamal.
- (3) After eight years the above work⁵ was again copied in 1545 A.D. in the Pārśvanātha temple under the guidance of Mandalācārya Dharmacandra.

-
1. मङ्गलाचार्य श्रीधर्मचन्द्राम्नाये खंडेलवालान्वये चपावतीवास्तव्ये रावश्रीरामचन्द्रमोलकीराज्ये पाटणी गोत्रे साह कान्हा इद शास्त्र लिखापित ।
 2. संवत् १५८४ वर्षे चैत्र सुदी १४ शनिवारे पूर्वक्षत्रे श्री चपावतीकोटे श्री सप्रामस्य राज्ये राह श्री रामचन्द्रराज्ये ।
 3. संवत् १६२३ वर्षे पौष सुदी २ शुक्रवासरे श्री पार्श्वनाथचैत्यालये गढचपावतीमध्ये महाराजाधिराज श्रीभारमलकछवाहाराज्ये श्रीमूलसधे बलात्कारगणे सरस्वतीगच्छे कुंदकु दाचार्यान्वये... एतेषां मध्ये इद शास्त्र लिखापितं श्रीलक्ष्मालिनी देवगुरुभक्ति बहूश्रीजैसिरी अजिका श्रीमुक्तिवत् ।
 4. संवत् १५६४ वर्षे महासुदी २ बुधवारे श्रवणक्षत्रे श्रीमूलसधे बलात्कारगणे धर्मचन्द्रदेवाम्नाये खंडेलवालान्वये चपावतीनगरे राठोडवशे रावश्रीवीरमराज्ये बाकलीवालगोत्रे स० लोकी भार्या दूनी. पुत्र नयमल इद शास्त्रं लिखापित ।
 5. संवत् १६०२ वर्षे वैशाख सुदी १० तिथी रविवामरे उत्तराफाल्गुननक्षत्रे राजाधिराजशाहभालम राज्ये नगरचपावतीमध्ये श्रीपार्श्वनाथचैत्यालये श्रीमूलसधे नयाम्नाये बलात्कारगणे सरस्वतीगच्छे भट्टारकश्रीकुंदकु दाचार्यान्वये भट्टारकश्रीपद्मनन्दीदेवास्तत्पट्टे भट्टारकश्रीशुभचन्द्रदेवा रत्नपट्टे भट्टारकश्रीजिनचन्द्रदेवास्तत्पट्टे भट्टारकश्रीप्रभाचन्द्रदेवास्तत् शिष्यमङ्गलाचार्य श्री धर्मचन्द्रदेवास्तदाम्नाये खंडेलवालान्वये ।

- (4) Śrīpāla Carita¹ of Paṇḍit Narsena was written by Vidyā Bhuṣaṇa in Saṃvat 1632 (1575 A.D.). The city has been named both as Cātsu and Campāvati.
- (5) Dharma Praśnottora Śrāvakācāra² was copied in Saṃvat 1633 (1576 A.D.) in Ādinātha Jaina temple. Mahārāja Bhagwāna Dāsa of Āmer has been stated as a Ruler.

7. S Ā M B H A R

Sāmbhar is a very old city in Rājasthān. It is situated at a distance of 7 miles from Phulera Junction in the Āmer Division of Rājasthān. It was the capital of Sapāda Lakṣa³ and was called Śākambhari. It is situated on the lake side, now a days is known by the name of Sambhar Lake. It was under the Cauhāna Rājput⁴ till the 12th century⁵. It remained a great political centre for about one thousand years and when Prithavi Rāja III was defeated by Mohammad Ghori, it ceased to be an independent State and fall successively into the hands of different rulers. Before the formation of Rājasthān it was under Jaipur and Jodhpur States.

In the 17th century there had been one Hindī Scholar Śāh Lohat who composed Yaśodhar Caupai⁶ in Saṃvat 1721 (1664 A.D.). He gave some description of Sāmbhar in the end of his book which runs as under.—

श्रीभागस्यैव हिंदवानपति, छत्रतिलक सुप्र सिरषस्थो ।
 सामरि नरेस राजे तखत, बखत दसु दिसउ धरपो ॥८॥
 मही झहोल मेर सम राव, दिन दिन बघी जोगिनी झाव ।
 बंद सूर बर सेव महेस, ती लग राज भोगबो देस ॥९॥
 धर धर बृषि बधावा होइ, कांन पइयो नविसुन जे कोई ।
 तिनके राज सुखी सब लोग, जानै पान फून रस भोग ॥१०॥

In the Saṃvat 1786 (1729 A.D.) Ādipurāṇa⁶ of Jinasenācārya was copied by Ghisilāl,

1. Āmer Śāstra Bhaṇḍār, Jaipur.

2. Ibid.

3. Rājputānā kā Itihāsa by G. S. Ojha. p. 2

4. Praśasti of Harṣanātha Mandir of Śekhāwati of 973 A.D.

5. Āmer Śāstra Bhaṇḍār, Jaipur.

6. Ibid.

8. SĀNGĀNER

Sāngāner, an old town of the former Jaipur State is 8 miles from Jaipur City. Before the foundation of the Jaipur City, it was a prominent business and literary centre of Rājasthān. It remained under the Rulers of Āmer. There is a Jaina temple called temple of Sanghiji which was constructed in the 12th century. This temple was a seat of literary activity. There were also other Jaina temples, manuscripts of which were transferred to Śāstra Bhandārs of Jaipur.

From 16th to 19th century the town remained a centre of literary activity. It was the birth place of several poets and scholars such as Khuṣāl Canda Kālā (17th century), Jodhrāja Godikā (17th century) Kīśana Singh (18th century) etc. etc. Brahma Rāymalla, a 16th century poet, settled down here and composed some Hindi works. He describes Sanganer in his Bhaviṣya Datta Kathā about as under :—

देश दूढ़ाहू सोमा बरणी, पुजै तहा आलि मण तरणी ।
 निर्मल तलै नदी बहु फिरे, सुख से बसै बहु सांगानेरि ।
 बहु दिमि बरणा मला बाजार, मरे पटोला मोती हार ।
 मवन उत्तुंग जिनेश्वर तरणा, सौमे चंदवा तीरण चरणा ।
 राजा राजै भगवतदास, राजकंवर सेवहि बहुतास ।

Kishan Singh, a poet of 18th century lived here and wrote Kṛiyā Koṣa¹ in the year 1727 A.D. His other works are Punyāsrava Kathā Koṣa, and Caubisa Daṇḍaka, etc. Poet Hemarāja also lived here for some time and after-wards he went to Kāmā where he composed Dohā Śataka.

1. सत्रहसै सवत् चौरासिया सु भादों मास,
 वर्षा रिति श्वेत तिथि पुंग्यो रविवार है ।
 सतिविषा रिषि छति नाम जोग कुम्भ,
 समिस्थंघ को दिन समूहरत छति सार है ।
 बूढारह देश जानं बसै सांगानेरि धानं,
 जैसिह सवाई महाराज निति बार है ।
 तार्क राजसमै परिपूरण की इह कथा,
 मय्यन के हिरदै हुलास देनहार है ॥

In the 17th century Jodhrāja Godikā was a prominent scholar. He wrote more than 10 works in Sāṅgāner. He wrote a good description of Sāṅgāner¹ in his *Pravacanasaṅg* (1669 A.D).

The town was also centre of social reforms. The Terāpanthī sect among the Digambaras flourished here under the patronage of Amarcanda Godikā. Pannālāl who wrote *Terā Pantha Khāndān*, described the beginning of Ter. pantha in the following way:-

एहले एक दिगंबर जानो, तातै श्वेताम्बर निकसानो ।
तिन मे ईकमि मई अति घारी, सो तो सब जानत नरनारो ।
ताही माहि बहसि अब करके, तेरहपय चलायो अडि के ।

9 SĀGWĀRĀ

Sāgwārā is a town in the Dūngarpur District and is situated 26 miles south-west of the Dūngarpur City. It was the seat of the Jainas in that area and the Rulers of Dūngarpur were the patrons of Jaina religion. Dūngarpur and Sāgwārā were therefore centres of the Jaina literary activity. The installation ceremony¹ on Bhaṭṭāraka Gādī of Bhaṭṭāraka Dharmakīrti was performed here. He wrote *Prasṇottara Srāvakācāra*, *Pārśva Purāna*, *Sukumāla Carita* and *Mūlācāra Pradīpa* etc. Bhaṭṭāraka Sakal Kīrti² composed *Ādinātha Purāna* here.

1 सनहने छबोस मुख, विक्रम साक प्रमान ।

अरु भासो मुदि पचमी, पूरन ग्रन्थ बखान ॥

मृनय धर्महि मुख करन, सबन भूपनि मिर भूप ।

मागस्यघ जयस्यघ मुख, रामस्यघ मुख रूप ॥

ताकै राज मु चैन मी, कीयो ग्रन्थ यह जोष ।

सायानेरि मुखान मे, हिरदे धारि सुबोध ॥

जो कह मेरी चूक ह्वै, लीज्यो सत सुधारि ।

वरण छद को देखि के, गुण घोगुण सुविचारि ॥

यहा मिश्र हरिनाम जो, रहौ सदा मुख रूप ।

ताकी सगत जो करी, पायो काव्य सरूप ।

1. Bhaṭṭāraka Paṭṭāvali of Śāstra Bhaṇḍār, Udaipur.

2. Sakal Kīrti Rāsa of Śāstra Bhaṇḍār, Udaipur.

haṭṭāraka Śubha Candra wrote his Pāṇḍava Purāṇa¹ in the year 1551 A. D. in this city. Besides several manuscripts which were copied in Sāgwarā are at present preserved in the various Grantha Bhaṇḍārs. Some of the manuscripts written in this town, are as follows :—

- (1) Jīwandhar Rāsa¹ was copied in the year 1582 A.D. by Brahma Śekhar for his own reading.
- (2) Śabdārṇava Candrikā² of Bhaṭṭāraka Devendra Kīrti was copied in the year 1556 A.D. by Brahma Tejapāla.
- (3) Śadāvaśyak was got written by some Guna Candra in 1582 A.D. for his own reading.
- (4) There is a manuscript of Harivaṇśapurāṇa in Udaipur Grantha Bhaṇḍār which was written here in the year 1628 A.D. A Gutakā now in Śāstra Bhaṇḍār, Ajmer was also written here in 1635 A.D.

A letter³ of historical importance was written in the year 1596 A.D. by Ācārya Guna Candra. Another such letter⁴ was written by the same Ācārya in which it is mentioned that Ācārya Sakal Candra established the Bhaṭṭāraka Gāḍi in this town.

10. MERTĀ

Mertā is an old town of Rājasthān. In Saṁskṛit it has been named as Mandāntak. According to the inscription of Vikram Samvat 894 Mertā was made a capital by the 8th predecessor of Nāgabhatta of Bāuk who was ruler of Māndava. There are two inscriptions of the 12th century here. Though they are newly constructed but some of the images installed there are of the 14th century. Several manuscripts were written here and at present they exist in the various Bhaṇḍārs. Some of them are as follows :—

- (1) Harivaṇśapurāṇa of Jinasenācārya was copied in the year 1516 A.D. This is at present in the Grantha Bhaṇḍār of Jaina Temple, Pāṇḍī, Jaipur.

1. Āmer Śāstra Bhaṇḍār, Jaipur.

2. Śāstra Bhaṇḍār Sambhavanātha Temple, Udaipur.

3. to 5. Ibid.

- (2) In the year 1535 A. D. Ṣaṭkarma Granthāvacūri was copied in Mertā city. Rājādhirāja Viramdeva was the Ruler at that time. The manuscript is at present in the Parśvanātha Gyāna Bhandār Pāṭān.
- (3) Anuvrata Ratna Pradīpa¹ was written in the year 1538 A.D. by Muni Pūnya Kīrti. Mālde Rathore was the Ruler at that time.
- (4) Nandī Sūtra was written in the year 1572 A D. by Caudharī Jodhpurā and at present exists in the Khambhāta Bhandār.
- (5) Saubhāgya Pancamī Kathā² which was composed by Kanak Kuśala and was revised by Pandit Padma Vijay and Bhīma Vijay in the year 1598 A D was copied in the same year by the three scholars at the request of Vinajung Sundar.
- (6) Samyaktva Kaumudī was written in the year 1554 A D. by Gyāna Tilak pupil of Karma Tilak for himself. This manuscript is at present in the Āmer Śāstra Bhandār Jaipur.
- (7) Vaiyākaraṇa Bhusanām³ was written in the year 1770 A D by Sundar Vijay and Mahipāla Carita³ was also copied in the year 1738 A D.

The City was also known by the name of Mertā Garh and has been referred to by the same name in many manuscripts, two of which are as follows –

- (1) Risi Prakaranam⁴—it was written in the year 1551 by Caritrodaya.
- (2) Dīwālī Kalpa⁵ was copied by Muni Jaysingha in the year 1619 A D

Thus from the above references it may be stated that Merta was once remained a great literary centre.

EDUCATIONAL CENTRES

The importance of the Jaina Grantha Bhandārs is not only from the historical and literary point but they are equally important from the educational point also. These Grantha Bhandārs were great educational centres also. In the big

1. Śāstra Bhandār, Chāni.

2. to 4. Ibid.

5. Brihad Gyana Bhandār, Jaisalmer.

centres like Āmer, Ajmer, Jaisalmer, Nāgaūr, Sāgwāra, Bīkāner, there were arrangement for imparting education to the adults and children. After primary education the students were taught Prākṛit and Saṃskṛit. At least for every Jaina child, primary education was socially compulsory and after completing this education, the students used to read Grammar, Koṣa, Kāvya, Dramas and books of Philosophy. The books on Grammar, Koṣa and Kāvya were not restricted to works written by Jaina authors only, but the famous books on Grammar like Sāraswata, Siddhānta Candrikā, Kātantra Rūpamālā etc. were also read. In lexicography, the books like Amar Koṣa and Nāmamālā of Dhananjaya were taught. In the Kavya literature, the Kāvya written by poets like Kālidāsa, Bhārvi, Harśa etc. were often studied.

In this respect the services of Bhaṭṭārakas like Śubha Candra² (1393 to 1450 A.D.), Jina Candra (1450 to 1514 A.D.), Prabhā Candra (1514 to 1523 A.D.), Sakal Kīrti (15th century), Śubha Candra (16th century) Gyāna Bhūsaṇa (16th century), Devendra Kīrti (17th century) etc. are remarkable. They were the main propagators of education. Under each of them there were hundreds of students getting education. Like Bhaṭṭārakas, Ācāryas also rendered same services towards 'enhancement of education.' There were hundreds of students under Ācārya Hema Candra receiving the education on various subjects. There was no systematic or classwise education but the students were educated on the basis of books.

In the Grantha Bhaṇḍārs, there are thousands of manuscripts which were presented to their Heads, so that they may be used by the students. Some of them are given below —

- (1) Candra Prabhā Carita³ of Śubha Candra was presented to Ānanda Rāma for Bhagwāndāsa, the pupil at the Śāstra Bhaṇḍār of Lālsot in the 18th century.
- (2) Jīwandhar Carita⁴ of Śubha Candra was presented to Paṇḍit Padāratha for his study in the year 1579 A.D. at Sāṅkhanā Village by Sekha son of Śāh Udā.

1. The History of Rājputānā by G. S. Othā Vol I p. 20

2. Bhaṭṭāraka Sampradāya by V. P. Johrapurkara

3. Āmer Śāstra Bhaṇḍār, Jaipur Prasasti Sangrah p. 8

4. Ibid p. 15

- (3) Pradyumna Carita of Som Kīrti was written by Ācārya Devendra Bhūṣaṇa for his own study and his pupils Dayā Candra, Vardhamāna Vimaldāsa, Daulat Rāma, Risabha Dāsa, Gulab Canda, Bhagwāndāsa, Vīra Dāsa, Moti and Jagjīwan etc. in the year 1667 A.D. The manuscript is available in the Āmer Śāstra Bhaṇḍār at present.
- (4) Paṇḍit Śiromaṇi Keśodsāa got written from Shri Kāyastha Puranmala for his study, the manuscript of Bhaktamar Stotra Vritti¹ in the year 1579 A.D.
- (5) Padma Purāṇa of Raidhu was presented to one Jindo's wife by Śāh Agarmalla for her study. The manuscript was written by Paṇḍit Keso in the year 1599 A.D. at Rohtak. The manuscript is at present in the Āmer Śāstra Bhaṇḍār, Jaipur.
- (6) Srāvakācāra of Laxmi Candra was copied by Naina Sāgar for the study of Keśari Singh at the Śāstra Bhaṇḍār of Jaina temple Pāṭodi Jaipur.
- (7) Yaśodhara Carita² of Brahma Jinadāsa was copied at Udaipur by Paṇḍit Rūpacanda for his own study in the year 1769 A.D.
- (8) Sāvaya Dhammadohā Panjikā³ was written for the study of Paṇḍit Laxman in the year 1498. He was the pupil of Bhattāraka Malli Bhūṣaṇā.
- (9) Bharat Bāhubali Caṇṭa⁴ in Hindī was written in Saka Saṃvat 1614 for the study of Sanghavi Bhojāni.

In this way there are so many manuscripts which were written for the Śādhus and their disciples. This system of presentation of the manuscripts to the monks and the students continued for a long time and thousands of the manuscripts

1. Āmer Śāstra Bhaṇḍār, Jaipur Praśasti Sangraha p. 44

2. Āmer Śāstra Bhaṇḍār, Jaipur.

3. Bhaṭṭārkiya Sampradāya p. 197.

4. Ibid. p. 286.

had been collected only due to this system. Thus we can say that the Grantha Bhaṇḍārs gave much help in the spread of education and at one time they remained the pillars of education.

MATERIAL FOR ART AND PAINTING

The Grantha Bhaṇḍārs of Rājasthān are equally important for illustrated manuscripts. The Jaina monks and Srāvakas both took great interest in beautifying the manuscripts. They were the lovers of art and painting. These illustrated manuscripts are useful for a study of the History of India miniature and paintings. There are three kinds of illustrated manuscripts namely those of palm leaves, paper and cloth. Besides these three main kinds, there are also wooden plates which have some coloured paintings. Illustrated palm leaf manuscripts are found only in Jaisalmer Bhaṇḍārs while the other kind of illustrated manuscripts are found in several Bhaṇḍārs and mainly in the Bhaṇḍārs of Jaipur, Mozmābād, Ajmer, Nāgaur, Bharatpur, Baswā and Būndī. Though there is not a big number of the illustrated manuscripts yet the material which is found in these Bhaṇḍārs of Rājasthān are sufficient to establish the importance of the Bhaṇḍārs regarding paintings and miniature.

PALM LEAF MANUSCRIPTS

In preservation of early paintings on palm leaves, the Jaisalmer Bhaṇḍār is the foremost one. Though this Grantha Bhaṇḍār was established in the 16th century the collection of the illustrated manuscripts throws light on the art of painting from the 12th to the 16th century. There are 35 illustrations in all and the 2 illustrations which are related to Assembly Hall of Jinadutta Sūri clearly shows that the old system of paintings of Elora gradually developed further. There are good many illustrations on the mixture of Budhistic and Jaina paintings. The illustrations on the life of Lord Neminātha reveal that the painters of the 12th century were not limited to the paintings of the portraits only but they were expert also in making other paintings. The most wonderful painting which has been found on the palm leaves relates to the illustration of Lotus Creeper. The date of this painting must be about 12th century. The system of this Patrika is just like the painting in Bharat and Bāhubāli Cand, but there is some special art in the ornaments. In one of the paintings, two ladies are shown enjoying boating'.

In the Jaisalmer Bhaṇḍār there is an illustrated manuscript of Kālikācārya Kathānak written on paper. The painting of this manuscript are extra-ordinarily beautiful. It contains folios only from 113 to 146. The folios from 1 to 111 relate to Kalpa Sūtra which is also fully illustrated. One manuscript of Kalikācārya Kathā written in silver ink is also illustrated. It has only 15 paper folios.)

There is another copy of Kalpa Sūtra which is written in silver ink and is full of paintings. A paper manuscript of Kalpa Sūtra written in golden is also fully illustrated. This was written in 1467 A. D. In the Thaharuśāh Bhaṇḍār of Jaisalmer, there is one manuscript of Kalpa Sūtra on palm leaves which was written in the year 1462 A. D. It was copied by the Minister Vacakera.

Besides the fully illustrated manuscripts following are the other illustrated plates which have been placed in the Jaisalmer Grantha Bhaṇḍāra :—

1. There is one plate in which five ceremonies of Lord Mahāvīra have been depicted.
2. There is one plate in two parts on which lives of all the 24 Tirthankaras have been illustrated.
3. In one plate 'Jal Kṛiḍa' i. e. Water play has been shown. This plate is important from the point of animal study. In one portion of the plate fourteen dreams have been shown.
4. There is a life history depicted on one plate relating to Lord Ādinātha. It has been divided in two parts. In one part Lord Ādinātha after refusal of presents of elephants houses and ladies has been shown accepting the juice of Sugar, cane only. In the second part of the plate Kings like Nemi and Vinami are asking for wealth and money from Lord Ādinātha.

The Bīkāner Grantha Bhaṇḍār also have some illustrated Patrikās written on scroks like Horoscopes. There is one illustrated circular letter which is 72 ft. in length and is preserved in the collection of Abhaya Jaina Granthalaya. This gives complete description of the Udaipur City. It has been prepared in an artistic way. There are another two illustrated circular letters which were issued from Bīkāner. The first letter was prepared in the year 1744 A.D. In this letter a Parśwanātha Jaina temple has been painted with three Śikhars. Zorawar Singh, the

Mahārāja of Bīkāner has been also shown in the painting. It is of 97½" x 9" size. The other illustrated letter was written in Samvat 1798 (1741 A.D.). It is an invitation letter sent to Jina Saubhāgya Sūri. The letter is 97 ft. in length and 11" in breadth. It is also a good painting.

Besides these two Grantha Bhandārs mentioned above, other Bhandārs of Rājasthān also contain illustrated manuscripts written on paper, maps and other illustrated material on cloth and a few paintings on wooden plates. A brief description of some of them is as follows :—

- (1) There is a manuscript of Ādipurāṇa written by Kavi Puṣpadanta in the 10th century. This manuscript was copied in the year 1404 A. D. On the 14th folio of this manuscript there is a painting of Marudevī, mother of Lord Ṛisabha Deva, the first Jaina Tirthankar seeing sixteen dreams. The colour is still in good condition and it has been drawn on pure Indian style. The manuscript is in the Āmer Śāstra Bhandār, Jaipur.
- (2) The other fully illustrated manuscript written on paper is also Ādipurāṇa of Puṣpadant, an Apabhraṃśa poet of the 10th century. The manuscript is preserved in the Śāstra Bhandār of Jaina Terāpanthī temple of Jaipur. The most striking aspect of its composition is the enlarged pictorial area which extends horizontally in some cases to cover the entire length of the folio. The Persian convention of vertical penals was not adopted in these paintings. The back ground colour used is a bold lacquer red, and the other colours being confined to white, black, yellow, Jasmine and green.

In the words of Dr. Moti Cand in the treatment of the human figures, the stylistic distortion associated with the Western Indian School is noticeable, yet the movement is more dynamic and vigorous, the lively poses, mudras and general postures all adding to the flow of the narration. The drawing is angular, characterised by arched eye-brows, pointed nose, exaggerated chest and thin waist, the father eye protudes into space the end of the nearer extending to the ear.

The dresses of both men and women are simple and show a little variation. The women wear Choli, Chequered sari, a skirt and Chaddar. Their ornaments consist of heart shaped tiara, circular earrings, torque Churis, sismanya, Chudamani, necklaces and circular tilak on the forehead. Turban, Dupatta, chequered or striped dhoti are the dresses of the men.

Such a big illustrated and painted manuscript is not available any where. There are several paintings of the war and scenes of battle. The soldiers having swords in their hands are riding horses, elephants, chariots or marching on foot. They are wearing turbans on their heads and dupattas in their bodies.

Thus the significance of this manuscript for the history of the Indian painting is great, in as much as it indicates the important changes that were taking place in the indigenous traditions of Western Indian painting during the 15th and 16th centuries.

- (3) The Ādipurāṇa written by Ācārya Jinasena in Saṃskṛit is also illustrated and exists in the Śāstra Bhaṇḍār of Terāpanthī Jaina temple, Jaipur. The manuscript was written in the year 1606 A.D. i.e. 66 years after the painting of the manuscript mentioned in item 2. This manuscript contains more than 200 illustrations which are also fully based on the text. The style and drawings are to a great extent similar to the Ādipurāṇa of Puṣpadant but the beauty and refinement which are seen in that manuscript do not exist in these pictures. Some of the illustrations are only negative and in some paintings only a part of space has been left vacant. They are incomplete also. It appears that in the midst of the work either the painter died or the person who was interested in such work expired.
- (4) Illustrated manuscripts of Yaśodhara Carita are found frequently in the Jaina Śāstra Bhaṇḍārs of Jaipur, Mozmadabad and Nāgaur. Except Mozmadabad Bhaṇḍār all other illustrated manuscripts are on the work of Sakal Kīrti written in Saṃskṛit and illustrated manuscripts of Mozmadabad are of Apabhraṃśa works written by Puṣpadant & Raidhu.

Yaśodhara Carita¹ relating to the Śāstra Bhaṇḍār of the Jaina temple Paṇḍit Lūṇakaraṇḍi of Jaipur is a manuscript of the year 1731 A.D. It was got illustrated by the founder of this temple namely Paṇḍit Lūṇakaraṇḍi himself. The first painting of the manuscript belongs to him in which he has been shown with his pupil Khīṇvasīji. The manuscript contains 37 illustrations. Some of them are of the full size of the folios i.e. 11" x 4½" while others are on half of the portion of the manuscript. All the paintings are artistically depicted.

1. पंडित श्री गोवर्धनदासजी तत् शिष्य पंडितजी श्री टोडरमलजी यसोदरचरित पुस्तकं चटायितं ।

The manuscript of Yaśodhara Carita of Pārśvanātha Jaina temple of Jaipur is also fully illustrated. The date of writing the manuscript is not given but as the manuscript was copied for Paṇḍit Ṭoḍarmal who was a great scholar of 18th century, so it can be said that the date of manuscript is the 18th century. There are 55 illustrations in the manuscript, some of them are on full sheet while the others are on half sheet.

The dresses of the men are turbans of Moghul style having 'Kilang' in it, with earrings and necklaces in the ears and necks respectively. In the body they have 'angarkhi' some time chequered and some times plain coloured only. The angarkhi is encircle by a small Dupattā tied in the waist.

The women are dressed with a thin sari of various types such as chequered and coloured of transparent nature. They have put on a Choli and Lehanga. Their ornaments are earrings, nose rings, necklaces and bangles etc.

There are two manuscripts of Yaśodhara Carita fully illustrated in Mozabāda Śāstra Bhaṇḍār. Both are in Apabhraṁśa language written by Kavi Puspādanta and Raidhu. Out of two manuscripts one is incomplete. The paintings used in these manuscripts are similar to those of Ādipurāna. All the paintings are very beautiful and represent pre-Moghul art. The colour used in them is of such a permanent nature that they look as if they are painted today.

A fully illustrated manuscript of Ājītyavāra Kathā of Bhāu Kavi written in Hindī exists in the Jaina Śāstra Bhaṇḍār of Ajmer. This is the first illustrated manuscript which is based on a story written in Hindī. The manuscript is of 18th century and contains more than 25 illustrations. All the paintings are duly influenced by art of the post-Moghul period.

The Bhaktāmar Stotra preserved in the Jaina temple of Terāpanthī is an illustrated manuscript written in the year 1826 A D. It contains 48 paintings. Though the art used in these paintings is of later century, the colour and drawings are full of life. All the paintings are fully based on the text **whatever is written in a particular stanza has been fully explained in the paintings.** Even without reading of the original stanzas, the sense depicted in the paintings can be understood easily.

The another Bhaktāmar Stotra is in the Śāstra Bhaṇḍār of Bharatpur. It was written and painted in Bharatpur 23 years earlier. The paintings, designs and colours are similar to those preserved in the manuscript in the Jaina temple Terāpanthī. It appears that this manuscript was first written and then copy of illustrated manuscript of Bhaktāmar Stotra of Jaipur was made later on.

Besides the illustrated and painted manuscripts there are several manuscripts written in golden and silver ink. Such manuscripts though not available everywhere, are not very rare and can be seen in Grantha Bhaṇḍārs of Jaisalmer, Jaipur, Ajmer, Nāgaur, Bharatpur etc. In the Digambara Bhaṇḍārs we find the copies of Bhaktāmar Stotra and Tattvārtha Sūtra mostly while in the Śvetāmbar Bhaṇḍārs the illustrated manuscripts of Kalpasūtra. The Kalpasūtra manuscripts, written in golden ink are also in the collection of the Digambar Bhaṇḍārs. There are two manuscripts in the Grantha Bhaṇḍār of Baswā. Some of them have artistic designs and beautiful borders. The borders in some of the manuscripts in the Śāstra Bhaṇḍār of Nayā Mandir, Jaipur, in which every folio of the manuscript is decorated with colourful borders, are excellent.

Among the newly discovered illustrated manuscript is a Guṭkā containing small works written both in Saṃskṛit and Hindī. It was written in the year 1789 A.D. Originally this Guṭkā belonged to the Grantha Bhaṇḍār of Ādinātha temple, Būndī but at present it is in the possession of Śrī Kesarimal Gangwāl of the same place. There are 72 paintings in the manuscript. All the paintings are influenced by the Moghul Art. Men are shown wearing turban with Dupatṭā and Dhoti. They are putting on various ornaments like Necklace etc.

The sādhus are shown naked having one wooden pot called Kamandalu in their left hand and Pichī in their right hand. The sādhus other than Jains are painted in various dresses. Some are having beard and Jaṭā on their head.

Animals such as Lion, Bear and Monkey are painted in the same colour as they are found.

There are paintings of various of marriage ceremonies beginning from bethrothal where a Paṇḍit is performing Tilak Ceremony on the forehead of bridegroom. In the marriage mandap, the bridegroom is shown. One man and lady are sitting by their side. In other paintings, the bridegroom is shown taking bride bound with red rope. There was purdāh system during those days.

In the Śāstra Bhaṇḍār of Pāṇḍya Lūṅkaraṇī there are individual pictures painted either on cloth or on paper. Some paintings pertain to the Mantra Śāstra while others are of Gods and Goddesses. Some of them are Jwāla Mālīnī, Bhairava, Padmāvatī, Padmaprabha, Kālikadevī, Narsinghavatār, Gaṇeśa, Dharmendra Padmāvatī etc. These are on paper.

TREASURE HOUSES OF EARLIEST WRITTEN MANUSCRIPTS

The importance of these Grantha Bhaṇḍārs are not only that these have thousands of manuscripts, but also on the basis that these Bhaṇḍārs are the centres

for earliest written manuscripts, whether the manuscript is on palm leaves or on paper. The Jaina Grantha Bhaṇḍārs possess earliest written manuscripts. The earliest manuscript written on palm leaves is of Saṃvat 1117 i.e. 1060 A.D. The name of the manuscript is Ogha Nirjukti Vratṭi composed by Dronācārya. The original book is in Prakṛit while the commentary is in Saṃskṛit. The Praśasti of the manuscript is as follows :—

सवत् १११७ मगलं महाश्री ॥छ॥ पाहिजेन लिखित मगल महाश्री ॥छ॥

Now we shall give some important Praśastis from the year 1060 A.D. to 1457 A. D. available in the Grantha Bhaṇḍārs of Jaisalmer and written on palm leaves .—

- (1) Pancasāra Prakarana Laghu Vratṭi : The manuscript was written in the year 1064 A. D. by Jasodhara. It is preserved in Brihad Gyāna Bhaṇḍār, Jaisalmer. The praśasti runs as under –

सवत् ११२१ ज्येष्ठ सुदि ११ बुधदिने जसोधरेण लिखितम् ॥

- (2) Kuvalayamālā Kathā of Udyotan Sūri was written in the year 1082 A.D. The work is in Prakṛit and has 254 folios of 25½" x 2" size. In the Praśasti only name of the year has been mentioned.

सवत् ११३६ फाल्गुन वदि १ रविदिने लिखितमिद पुस्तकमिति ।

- (3) Kāvyaḍarśa of Kavi Dandi was copied in Saṃvat 1161 i. e. 1104 A. D., in the month of Bhādrapad. The manuscript is upto the third Pariccheda.

इतित्यशयकवेराचार्यदण्डिनः कृतौ काव्यादर्शे बु करदोषविभागो नाम तृतीय. परिच्छेद. ॥ सवत् ११६१ भाद्रपदे ।

- (4) Āvaśyaka Nirjuttī of Bhadra Bāhu in Prakṛit was copied in the year 1109 A.D. by Lihavaha. Mahārājā Jaya Singh Deva was the ruler at that time. The Praśasti is as follows :—

सवत् ११६६ पौष बुदी ३ मगलदिने महाराजाधिराजत्रैलोक्यगडश्रीजयमीषदेव-
विजयराज्ये लिहवेहेन लिखित ।

- (5) Guru Parvāḍī of Palha Kavi is a manuscript of the year 1114 A.D. written in Pattan City under the rule of Jaisingh Deva. This manuscript was copied by Brahma Candragani. This work is Apabhraṃśa and is still unpublished. The Praśasti is as follows :—

संवत् ११७१ वर्षे पत्तनमहानगरे श्री जयसिंहदेवविजयराज्ये श्री खरतरगच्छे योगीन्द्रयुग-
प्रधानवसतिवासिनां श्रीत्रिनदत्तसूरीणां शिष्येण ब्रह्मचन्द्रगणिनां लिखिता ॥ ॐ ॥
शुभं भवतु । ॐ श्री परमेश्वराय नमः ॥

- (6) In the year 1128 A. D. Vipāka Sūtra Vratī of Abhaya Devācārya was written by the copyist Sodhala in the Anhila Pattan. The praśasti is as follows :—

संवत् ११८५ ज्येष्ठ सुदि १२ शुक्ले दिने श्रीमदणहिलपाटने लेखक सोढलेन
लिखितमिति ।

- (7) An another manuscript of Vipāka Sūtra was written in the year 1129 A. D. at Anhila Pattan. The manuscript contains folios 259 to 285 of 29½" x 2½" size. The praśasti given at the end of the manuscript is as follows :—

संवत् ११८६ आश्विन सुदि ३ मीमे । अद्यह श्रीमदणहिलपत्तने ।

- (8) In the year 1135 A.D. Jaya Kirti Sūri's Chandonuśāsana was written. It is in Sanskrit.

संवत् ११६२ आषाढ सुदि १० गनी लिखितमिति ।

- (9) In the year 1138 A. D. Bhagwatī Sūtra Vratī of Abhaya Devācārya was written by Bandī Rāja. It contains 225 folios of 26" x 2½" size. The praśasti is as follows :—

संवत् ११६५ आश्विन सुदी ६ शुक्ले लिखितं च लेखक बदिराजेन ।

- (10) Praśna Vyākaraṇa Sūtra Vratī by Abhaya Devācārya was written by Kaparda son of Cānda Hari in the year 1144 A.D. at Munḍahāṭā village. The praśasti of the manuscript is as follows :—

संवत् १२०१ वैशाख वदि १२ मुंडहाटाग्रामे चांडहरिसुतेन लेखक कपर्देन नामा घम्म
कथासग वृत्ति लिखितमेतत् सगलं महार्थी ।

- (11) The famous Paum Cariya of Ācārya Vimāla Sūri is a manuscript of the year 1147 A. D. written under the rule of Jaysingh Deva. This is the earliest manuscript of this work so far available in any of the Grantha Bhandār. The praśasti of the manuscript is as follows :—

संवत् ११६८ कार्तिक वदि १३ ॥ छ ॥ महाराजाधिराजश्रीजयसिंहविजयदेवराज्ये
भृगुकच्छसमवस्थितेन लिखितेय सिल्लणेन ।

- सवत् १२०७ वर्षे सुदि १४ गुरो अद्य ह श्रीवटपद्रेकदड श्रीवोसरि प्रतिपत्तो संवेगरगशाला
पुस्तक लिखितमिति ॥छ॥

- सवत् १२१२ चैत्र सुदि १३ गुरो भद्रो ह श्रीभजयमेरुदुर्गे समस्तराजावलिविराजित
परम भट्टारकमहाराजाधिराजश्रीविष्णूदेवविजयराज्ये उपदेशटीका लेखीति ॥छ॥

- सवत् १२१५ माघ सुदि ६ बुधे पुस्तिका लिखितमिति ॥छ॥ श्रीमत् जिनदत्तसूरिसिष्याः
सज्ज्भाय शातमतिगणिन्याः पुस्तिका श्री ॥

- सवत् १२१७ चैत्र वदि ६ बुधो ॥छ॥ श्री ब्राह्मणगच्छे ५० अभयकुमारस्य ।

- “संवत् १२२२ पौष वदि १”

- संवत् १२२६ वर्षे द्वितीय श्रावण सुदि ३ सोमि अष्टमे मङ्गनीवास्तव्य श्री जाल्योधरगच्छे
मौढवसे श्रावसुकदेवसुते त्रे० पन्हेगेन लिखिता । लिखापिता च श्री गुरामद्रसूरिमि
॥३॥ मंगलमस्तु ॥

- (18) Bhagvatī Sūtra was written in Samvat 1231 i. e. 1174 A.D. by Dhapa Candra in the month of Vaiśākha. The manuscript contains 348 folios of 29½" x 2½" size. The praśasti is as follows :—

भगवई समस्ता ॥छ॥ ॐ ॥छ॥ संवत् १२३१ वैशाखवदि एकादस्यां गुरी भपराह्णे
घणचद्वेन लिखितमिति ।

- (19) The manuscript of Vyavahāra Sūtra of Bhadrabāhu Swāmi in Prākṛit was written in the year 1179 A. D. on the 10th day of Śrāvaṇa month at Anhila Pattan by Sādhu Jina Bandhura :—

संवत् १२३६ ॥ श्रावण वदि १० शुके अष्टमे श्रीमदणह्मिपाटकस्थितेन साधु
जिनबधुरेण कर्मअयार्थं लिखितमिति ।

- (20) The manuscript of Mahāvīrā Carita of Guṇa Candra Sūri written in Prākṛit prose and poetry is of the year 1185 A.D. The praśasti runs as follows :—

संवत् १२४२ कार्तिक सुदि १३ गुरी ॥छ॥
विक्रम निवगयकाले बाया लहिए य बारस सएय ।
कालिय तैरसिए गुरूवासरे सोहण मुहुत्ते ।
ससारोयतरिय समएय परिहरिय ।
सिरवीरनाहचरिय लिहियमिए सूमणबुहेण ॥छ॥

- (21) The manuscript of Bhava Bhavanā Prakaraṇa of Maladhari Hem Candra Sūri is of the year 1203 A.D. written at Anahila Pattan under the rule of Mahārājādhirāja Bhīmadeva. The copyist of the manuscript was Mohad son of Mahīpāla who was living at Kansa village. The Praśasti is as follows :—

संवत् १२६० वर्ष श्रावण सुदि १४ गुरावष्टमे श्रीमदणह्मिपाटके महाराजाधिराज
श्रीमदेवकल्याणविजयराज्ये तत्पादपद्योपजीविनि महामात्य राण श्रीचाचाकः श्रीश्री
करणदिसमस्तमुद्राव्यापारान्परिपश्यतीत्येव काले प्रवर्त्तितमाने रूपपल्लीयश्री.....
देवसूर्यदिशेन भवभावनावृत्तिपुस्तक विषयपथके कासाग्रामवास्तव्यं लेख० मोहदपुत्र
महिपालेन भग्याक्षरे. मुद्राक्षरैश्च लिखितमिति ॥छ॥ शुभ संवत्

- (22) Bhagvatī Sūtra Vratī of Abhayadevācārya was written in the year 1217 A. D. at Prahalādanpur. It contains 435 folios of 29½" x 2½" size.

संवत् १२७४ वर्षे प्रथमज्येष्ठ वदि ७ शुके प्रल्हारदनपुरे अयवतीवृत्तिपुस्तकमलेखीति ॥

- (23) Daśavaikālika Sūtra Vratti of Hari Bhadrā Sūri was written in the year 1232 A. D. by Ṭhakur Kumār Singh of Sādhā who was related to Mālavānśa of Stambha Tirthanagar. There are five manuscripts written by the same scholar in the Jaisalmer Bhandār. The praśasti is as follows :—

सवत् १२८६ फाल्गुण सुदि ४ सोमे स्तंभतीर्थनगरनिवासिना । श्री श्रीमालवंशोद्भवेन
ठ. साढासुतेन ठ. कुमारसिहेन दशवैकालिकश्रुतस्कधवृत्ति १ नियुक्ति २ सूत्र ३
पुस्तक लेखयाचक ॥

Thus from the above praśastis written at the end of the manuscripts it is clear that earliest written manuscripts on palm leaves are available in Jaina Grantha Bhandārs. In this respect Grantha Bhandārs of Jaisalmer are only the place in Rājasthān, where palm leaf manuscripts of ancient times are available.

PAPER MANUSCRIPTS

1. The earliest written manuscript on paper has been found in the Grantha Bhandār of Digamber Jaina Terāpanthī Baḍā Mandir, Jaipur, This is a manuscript of Pancāsti Kāya of Ācārya Kunda Kunda in Prākṛit and copied in the year 1272 A.D. It was written in Yoginipur-an old name of Delhi when Gayāsuddin Balban was the emperor. The praśasti is as follows:—

सवत् १३२६ चैत्र बुदी दशम्या बुधवासरे अष्टमे योगिनीपुरे समस्तराजावलिसमालकून
श्री गयासुद्दीनराज्ये अत्रस्थितअग्रोतकपरमश्रावक जिनचरनकमल!

2. There are several manuscripts which were written in the 13th, 14th and the 15th Centuries and at present are in the collection of various Bhandārs. On the basis of this it may be concluded that before the 13th Century all the manuscripts were used to be written on palm leaves. Some of the manuscripts written on paper may be described here.

The manuscript of 'Trisasti Śālākā' Pursuṣā Carita of Hemacandra Sūri pertains to the year 1328 A.D. There is a descriptive praśasti which gives full information about the author and the date of writing.

3. In the year 1334 A.D. Uttar Purāṇa, the second part of Mahāpurāṇa of Puṣpadant was written also in Yoginipur when Mohmmad Śāh was the emperor. The manuscript was copied by Vāhad Rājadev son of Gandharava. The praśasti of the manuscript is as follows:—

सवत्सरेऽस्मिन् श्रीविक्रमादित्यगताब्दाः सवत् १३६१ वर्षे ज्येष्ठ बुदि ६ गुरुवासरे
अद्य हे श्रीयोगिनीपुरे समस्तराजावलिशिरोमुक्तमाणिक्पखितनखरश्मी सुरत्राणश्री
महम्मदसाहिनाम्निमहीं विभ्रतिसति अस्मिन् राज्ये योगिनीपुरस्थिता अग्रोत्कान्वय
नम्रशशाक सा० महिपालपुत्रैः जिनधरणकमलचवरीकैः सा खेतू फेरा साढा महाराजा
रूपा एतैः । सा० खेतू पुत्र गल्हा भाजा एतैः । सा० फेरा बीबा हेमराज एतैः धम्मं
कम्मंणि सदोद्यमपरं ज्ञानावरणीयकम्मंक्षयाय न्यव्यज्जनाता पठनाय उत्तरपुराण
पुस्तकं लिखापित । लिखित गोढान्वय कायस्थ पंडित गंधर्व पुत्र बाहडराजदेवेन ।

4. After its one year the manuscript of Kātantara Vyākaraṇa with the commentary of Vidyānandī was copied by Yasah Kirtigani pupil of Jina Candrasuri when he was staying at Devarājpur. The manuscript is at present in the Jaisalmer Sāstra Bhandār.
5. Vahad Rājdeva who was the copyist of the manuscript of Uttarpurāṇa also wrote Kriyā Kalāpa in the year 1342 A.D. at Yoginipur under the rule of same emperor Mohammad Śāh. The manuscript exists in the Āmer Sāstra Bhandār, Jaipur.

सवत् १३६६ फाल्गुनसुदी ५ शुक्रवासरे श्रीयोगिनीपुरे सुरत्राणश्रीमन्महम्मदसाहिराज्य-
प्रवर्त्तमाने काण्ठासथे त्रयोदशविषयात्रिपत्रमट्टारकनयसेनः तस्य गिष्यमट्टारक
दुर्लभसेनः तस्याध्ययनाय पुस्तकमिदं प्रतिक्रमणवृत्ते लेखयित्वा दरबारचैत्यालय समीपस्थ
अग्रोत्कान्वय परमश्रावक सागिया इति पुरुषसज्जेन पाठणवास्तव्य... तोमडपुत्रेण
श्रीमन्नाम्ना पचम्युद्यापनं कृत देवगुरुणा प्रसादात् शतायुर्भूयात् पंडितगंधर्वपुत्रेण
बाहडदेवेन लिखितमिति शुभां ।

6. There is manuscript in the Sāstra Bhandār of Dhāmmandi, Udaipur which was written in the year 1313 A. D. This is a manuscript of Sarwārth Siddhi of Pūjyapāda written by the same scholar Vāhad Rājadeva son of Pt. Gandharava at Yoginipur. The praśasti of the manuscript is as follows:—

सवत् १३७० पीष बुदि १० गुरुवासरे ॥ श्री योगिनीपुरस्थितेक साधुश्रीनारायण सुत श्रीम
सुत श्रावक देवधरेण स्वपठनाय तत्त्वार्थवृत्तिपुस्तकं लिखापित । लिखित गोढान्वय
कायस्थ पंडित गंधर्व पुत्र बाहडदेवेनेति ॥

7. In the Śāstra Bhaṇḍār of Khandelwāl Mandir, Kāmā there is a manuscript of Pāṇḍava Carita of Devprabha Sūri copied in the year 1397 A. D. It was copied by Vayararsena for Muniprabha Sūri. The praśasti is as follows.—

संवत् १४५४ वर्ष ज्येष्ठ सुदि सप्तमी शुक्रवारे श्री पाण्डवचरितं वयरसेणेन लिखित
महाहृदयगच्छे श्रीमुनिप्रभसूरीणां योग्यं ॥

8. Parmātma Prakāśa of Yogindn (8th Century) exists in the Śāstra Bhaṇḍār of Pāṇḍya Lūnkaranjī of Jaipur. It is a manuscript of the year 1400 A.D.

There are several manuscripts written in the 14th and 15th centuries in the Grantha Bhaṇḍār, and one or two manuscript of this period are easily available in most of the Grantha Bhaṇḍārs.

Thus the Jaina Grantha Bhaṇḍārs are of great value from the point of earlist written manuscripts. In this respect they are incomparable to others and inspite of frequent destruction of the manuscripts there are still manuscripts from 11th Century.

TREASURE HOUSES FOR NON-JAINA WORKS

The Grantha Bhaṇḍārs are not only the treasure houses for the books written by the Jaina writers but they are also the good centres for the manuscripts written by the scholars other than Jains. The Sādhus and also the house-holders made no difference while collecting the manuscripts for these Bhaṇḍārs and they collected giving them the same importance to the manuscripts written by non-Jaina scholars also. Some of the manuscripts are also such which are available in these Jaina Bhaṇḍārs alone. In this respect the Granth Bhaṇḍārs of Āmer, Jaipur, Nāgaur, Bīkāner, Jaisalmer, Kotāh, Būndī and Ajmer are important.

The Jaina scholars not only saved the manuscripts from destruction but also wrote commentaries, Vṛttis, and Bhāṣyas on them. They translated them into Hindī and gave full support for their wide circulation.

The manuscripts relating to the subjects of Kāvya, Kathā, Vyākaraṇa, Āyurveda, Jyotiṣa and subjects of other general interest are found in good number. Manuscripts even on the religious subjects based on the Smritis, Upanisadas, Saṁhitās, Brahmanas are also available in the collection of these Bhaṇḍārs. There are about 500 manuscripts only in Jaina Śāstra Bhaṇḍār of Mandir Pāṭodī Jaipur on the above subjects.

The manuscript of *Kāvya Prakāśa* of Mammaṭa written in the year 1158 A. D. exists in the Jaisalmer Bhandār. It was written in Anhilpattan when King Kumārpāla was the ruler. The end of the book is as follows:—

समाप्तोऽयं काव्यप्रकाशः काव्यलक्षणम् । कृतीः राजानकमम्मटालक्योः । संवत् १२१५
अश्विन सुदी १४ बुधे अष्टमे श्रीमदणहिलपाटके समस्तराजावलीविराजितमहाराजाधि-
राजपरमेश्वरपरममहोदयक उमापतिवरलब्धप्रासादप्रौढप्रतापनिजमुजरणागणविनिजित
शाकभरिभूपाल श्रीकुमारपालदेवकल्याणविजयराज्ये पंडित लक्ष्मीधरेण पुस्तकं
लिखापितम् ।

The manuscript is on palm leaves.

The another manuscript of *Kāvyaḍarśa* of Someśvar written on palm leaves is available in the Granth Bhandār of Jaisalmer and pertains to the year 1216 A.D. A very old paper manuscript also exists in the Āmer Śāstra Bhandār, Jaipur. One more commentary by Guna Ratan written on this book, is in the Hari Sāgar Gyāna Bhandār, Lohāwat-Jodhpur.

The manuscript of *Kāvyaḍānkāra* composed by Kavi Rudrata with a commentary of Nemi Sādhu is available in Jaisalmer Bhandār. It is a copy on palm leaves of the year 1149 A.D. The end of the manuscript is as follows:—

इति श्वेताम्बरविरचिते रुद्रटातकारटिप्पणके त्रिमाध्यायः पञ्चमः समाप्तः । मंगलं
महाश्री ॥ संवत् १२०६ आषाढ वदि ५ गुरुदिने लिखितमिति । शुभमस्तु सर्वकल्याणं ।

Another manuscript on paper with a commentary of the same scholar, Nemi exists in the Āmer Śāstra Bhandār, Jaipur.

A manuscript of *Vakrokti Jivita* of Kuttaka Kavi written in 14th Century is preserved in the Grantha Bhandār of Jaisalmer at number 328. The manuscript is written on palm leaves.

Kavyāḍānkāra of Vāman with a commentary written by the author himself is available in the Grantha Bhandār of Jaisalmer at serial number 333. It is a palm leaf manuscript while the paper manuscript is at the Śāstra Bhandār, Nāgaour. It is a manuscript of 15th Century. A palm leaf manuscript of *Kāvya Mīmāṃsā* of Rāja Śekhara written in the year 1159 A.D. is in the Grantha Bhandār of Jaisalmer. The end of the manuscript is as follows:—

इतिसिद्धो महाकविः ॥॥॥ इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽ-
धिकरणे कालविभागो नाम समीक्षा अष्टादशोऽध्यायः ॥॥॥ समाप्तं चेदं कविरहस्यं

प्रथममधिकरणमष्टादशोऽध्यायः ॥ छ ॥ शुभमस्तु । लेखकपाठकयोः । भगवन्महाश्री
॥ छ ॥ ॥ छ ॥ संवत् १२१६ फाल्गुन वदि ९ सोमदिने ॥ छ ॥ ॥ छ ॥

Palm leaf manuscript of Alankāra Sāra Sangraha also called Udbhaṭāṅkāra of Udbhaṭa who flourished in the Court of King Jayapāla of Kashmir is available in the Jaisalmer Bhaṇḍār. It is with the commentary of Pratihārendra Rāja. The manuscript belongs to the year 1107 A.D.

Vyakti Viveka Kāvyaṅkāra of Rājānak Mahim in Saṃskṛit is preserved in the Jaisalmer Bhaṇḍār. The manuscript is on Palm leaves and is of the 13th Century.

All the Kāvyaas written by the poets like Kālidāsa, Māgha, Bhārvi, Harṣa, Halayudha, Bhāṭṭi etc., are available in the Granth Bhaṇḍārs of Āmer, Nāgaur, Jaisalmer and Bikāner. The copies of manuscripts of each such Kāvyaas are more than one and in some of the Bhaṇḍārs they reach even 20.

There is a manuscript of Raghuvāṇṣa of Kālidāsa written on palm leaves of the 14th Century in the Grantha Bhaṇḍār of Jaisalmer. Manuscripts of commentaries written by Guṇaratan Sūri, Caritra Vardhana and Mallinātha, Samayasundar, Dharma Meru and Śānti Vijay (1610 A.D.) are also in the collection of the Bhaṇḍārs of Jaisalmer, Bikāner, Jaipur and Nāgaur. Raghuvāṇṣa and Kumārsambhava, of Kālidāsa are also popular among the Jainas. In every Bhaṇḍār we find one or two manuscripts of them. There are 13 manuscripts of Raghuvāṇṣa in the Grantha Bhaṇḍār of Dīgambara Jaina Terāpanthī Mandir, Jaipur. All the manuscripts of Meghadūta with the commentary of Mallinātha are available in the collection of Abhaya Granthālāya, Bikāner.

The manuscript of Naisādhā Carita of Harṣa Kavī written in the year 1321 A. D. on palm leaves is preserved in the collection of Jaisalmer Bhaṇḍār. In the same way manuscripts of other Kāvyaas such as Bhāṭṭi-Kāvya, Kavī-Rahasya of Halāyudha with the commentary of Ravidharma and Anargha Rāghava of Murāri are available in the collection of Jaisalmer Grantha Bhaṇḍārs.

Commentary written by Prakāśavarṣa on Kirātārjunīya of Bhārvi is a rare manuscript. Prakāśa Varṣa wrote that he was a son of Harṣa of Kāsmīr. One manuscript of this is in the Jaisalmer Śāstra Bhaṇḍār. The manuscript of Jaipur Bhaṇḍār is beautiful and correct one.

There are six manuscripts of Śiśupālavadha of Māgha in the Grantha Bhaṇḍār of Terāpanthī Mandir Jaipur and one of the manuscript is of the year 1438 A.D. Even earlier manuscript of the same Kāvya exists in the Grantha Bhaṇḍār of Jaisalmer.

Kirmāwali of Udainācārya with a commentary of an unknown writer is in the collection of Āmer Śāstra Bhandār. Manuscript of Sāṅkhya, Saptati written by Ācārya Kapila also exists in the same Bhandār. This is a manuscript dated 1370 A.D. In the Jaisalmer Śāstra Bhandār Sāṅkhya Saptati Bhāṣya by Gaudpada is preserved. This is a manuscript of 1143 A.D. on palm leaves.

Commentary on Sāṅkhya Sapatati called Sāṅkhyatatwakaumudī of Vacaspati Misra is also preserved in the same Bhandār and the Sāṅkhya Sapatati of Ishwār Krisna is also in the collection. All the manuscripts are of 11th and 12th Centuries.

A manuscript of 'Patanjala Yoga Darśana Bhāṣya' of Vacaspati Harṣa Misra and Vyās Rīṣi is preserved in the Granth Bhandār of Jaisalmer. A 12th Century manuscript written on palm leaves of Prasasta Pāda Bhāṣya also is preserved in the Jaisalmer Bhandār. In the same Bhandār we also find the following early manuscripts —

- (1) Nyāya Bindu of Acārya Dharma Kīrti with a commentary of Ācārya Dharmottarpāda. The manuscript is of 13th Century.
- (2) Commentary on Nyāya Kāndli of Sridhar Bhaṭṭa written in the 13th Century.
- (3) A manuscript of Khāndan-Khanda-Khādyā of Sri Harsa of 1234 A.D.
- (4) Manuscript of Gautamiya Nyāya Sūtra Vratu written in the year 1151 A. D.
- (5) Manuscript of Nyāya Siddhānt Dīpaka with a commentary of Saśidhara is available in the Bhaṭṭārkiya Grantha Bhandār of Ajmer.

The dramas written by great poets such as Kālidāsa, Mūrārī, Viśākha Datta and Bhaṭṭa Nārāyaṇa are preserved in the various Grantha Bhandārs. In the Śāstra Bhandārs of Jaisalmer, the manuscript of these dramas are of very early dates. Some of the early manuscripts are as follows :—

- 1 A manuscript copy of Mudrā Rākṣasa Nātak of Viśākha Datta prepared in Samvat 1314 i. e. 1257 A. D. is there. It contains a commentary also. The end of the work is as follows :—

मवत् १३१४ वर्षे ली० आषाढ वदि मनी अक्षेह श्रीबामनस्थल्यां म्यित मह० देयड
सुन ठ० आमाशीतेन पुस्तकं लिखितमिति । शुभ मवतु लेखकपाठकानां अ-येषामेव ।

2. The manuscript of *Veṇi Samhāra* of Bhaṭṭa Nārāyaṇa is of the 14th Century.
3. The manuscript of *Anargha Rāghava Nāṭak* of Murāri Kavi of the 14th Century is preserved in the same Bhandār. Another manuscript with a commentary of *Maldhāri Nārcandra Sūri* is also available in the same Bhandār.
4. The manuscript of *Prabodha Candrodaya Nāṭak* of Kṛiṣṇa Mīra is of 1261 A.D. The praśasti of the manuscript is as follows :—
 सवत् १३१८ वर्षे सुदी ६ रवौ अश्विने श्री भृगुकण्ठे सा० मह० देवदत्त सुत ठ० आसादी-
 त्यस्य स्वार्थे प्रबोधचन्द्रोदय नाटकं लिखितं । शुभं भवतु लेखकपाठकयोः ।
5. An old *Vāsava Dattā Ākhyāyika* of Mahākavi Subandhū written in the year 1150 A. D. exists in the Grantha Bhandār of Jaisalmer. The manuscript was written by Ācārya Yaśodhar under the rule of Govinda Candra. The praśasti of the work is as follows :—
 इति महाकविसुबन्धुविरचिता वासवदत्ता नाम कथा समर्थिता ॥ सवत् १२०७ आश्वि-
 वदि १४ सोमे रूद्रपल्लीसमावामे राजश्रीगोविन्दचन्द्रदेवविजयराज्ये श्री यशोधरेण
 आचार्याणां कृते लिखितेय वासवदत्तेति ।
6. One manuscript of 'Cakrapāniviṇṇaya Mahākāvya' of Laxmīdhara Bhaṭṭa of 14th Century is available in the Grantha Bhandār of Jaisalmer.
7. A copy of *Vratta Ratnākar* of Bhaṭṭa Kedāra copied in the 14th Century exists in the Grantha Bhandār of Jaisalmer. In the same Bhandār a palm leaf manuscript of *Līlāvati Kathā* written by Bhūsana Bhaṭṭa son of Kutuhala Kavi is preserved. It is a manuscript of 1208 A.D.

On the other subjects like Ayurveda, Jyotisa, Grammar and Kosa etc there is a large number of manuscripts in these Bhandārs and some of them are very early written.

Thus the study and survey of these Grantha Bhandārs are very much important not only for tracing out the works written by Jaina writers but also for works which are written by the non-Jaina scholars.

HINDI & RĀJASTHĀNI WORKS

Also for the collection of Hindi and Rājasthāni works written by non-Jaina writers, these Grantha Bhandārs are of great importance. Bhandārs situated in

villages even contain the valuable Hindi manuscripts. Manuscript of Prithavirāja Rāso, one of the most famous works of Hindi language are found in the Jaina śāstra Bhaṇḍārs of Cūrū, Kotāh and Bīkāner. In the same way the manuscripts of the famous Hindi work of Viśāl Deva Rāso were written by Jaina Sādhus and are preserved in the Jaina Grantha Bhaṇḍārs. In the Abhaya Granthālaya of Bīkāner there are nine manuscripts of this work. In the Khartargacchā Jaina Śāstra Bhaṇḍār of Kotāh, there is a manuscript of Viśāldeva Rāso of 1320 A.D.

On the work of Kṛiṣṇa Rukmaṇi Veli there are about seven commentaries by Jaina scholars. Several manuscripts of this work are found in the Jaina Grantha Bhaṇḍārs of Jaipur, Būndī, Ajmer and Mozamabad.

Rasikprīyā is also included in the collection of the Jaina Grantha Bhaṇḍārs. Hindi commentaries of Kuśāldhīra and Keśavadāsa are also preserved in them.

Two manuscripts of Jaiteśi Rāso which is said to have been written on Rao Jaiteśi, Bīkāner Ruler, are in Abhaya Granthālaya, Bīkāner. Various historical works such as Vachavat Vanśāvali of Kavi Śānkur and Rasa Vilāsa of Cārana are also available.

Old manuscripts of Vaitāla Paccisī, Vilhan Carita Caupai by Delha and Vikramaditya Caupai by Lāl are also preserved in the Jaina Grantha Bhaṇḍārs.

In the same way the works written by some poets such as Kabīrdāsā, Gorakhnātha etc. are also available in the Jaina Grantha Bhaṇḍārs. There is one Guṭakā in the Śāstra Bhaṇḍār of Bīḍā Mandir, Jaipur in which small works of 35 poets belonging to Gorakhnātha sect are written.

Manuscripts of Madhu Mālī Kathā written by Śrī Caturbhujadāsa are found in these Grantha Bhaṇḍārs in good number. There is a manuscript in the of Baḍa Mandir Jaipur which contains 911 stanzas, the highest number found even in any Grantha Bhaṇḍār.

Manuscript copies of Simhāsana Battisī written by the various authors are available in the Grantha Bhaṇḍārs of Jaisalmer, Āmer and Bīkāner. In the Grantha Bhaṇḍārs of Jaisalmer, manuscript of this work written by Sanghaviḷay in the year 1621 A. D. is available. Several manuscripts on the story of Dholāmāru is also preserved in these Bhaṇḍārs.

There is a manuscript of Mādhavānal Prabandha Kāthā written by Ganpati in the Śāstra Bhaṇḍār of Būndī. It was composed in the year 1537 A.D. and the manuscript is of the year 1596. This is a very good work in Dohā metre containing 2457 verses.

CHAPTER VI

MATERIAL FOR RESEARCH

SCOPE FOR RESEARCH IN THE JAINA GRANTHA BHANDĀRS :

The Jaina Grantha Bhandārs of Rājasthān are the great store houses of manuscripts written on Palm leaves, paper and clothes. There are more than one lac manuscripts housed in these Bhandārs. They deal with a large variety of subjects. There is perhaps no topic on which no literature is found in these Bhandārs. If the Jaina scholars did not write any work on a particular topic they collected works of other scholars for the sake of study. It is a matter of great pleasure that the collection of manuscripts was made only from the point of view of collection of the best and useful material without prejudice to works by non-Jaina authors. Due to their great love for literature, thousands of copies of works written by the leading non-Jaina scholars have found place in these Bhandārs.

These Bhandārs have not been thoroughly examined so far. Their catalogues have not been prepared in most cases, and if prepared, they are not on scientific lines, Indian scholars are in dark about the usefulness of most of these Bhandārs. Works on Literature of Saṁskṛit, Prākṛit, Apabhraṁsa, Hindī and Rājasthānī and other allied Indian languages are in such a large number that there is great scope for research on several topics. The contribution of Jaina scholars to the Indian languages has not yet been acknowledged properly. Their contribution to every sphere of knowledge is important. It should not be regarded as merely sectarian and therefore unimportant. There are hundreds of works written in Prākṛit language. As a matter of fact the command of Prākṛit literature belong mostly to the Jaina scholars. There is a great scope for research on the various works of this language. Moreover most of the works written in this language form a part of the collection of Rājasthān Bhandārs and hence they are alone the proper centres for Research. Works on all subjects such as Āgama, Kāvya, Drama, Kathā and some scientific subjects are found in this language. As a matter of fact Prākṛit language was the language of the people for more than one thousand years.

To the Saṁskṛit language the contributions of Jaina scholars is also great. On every aspect of Saṁskṛit literature Jainas have written works such as Kāvyas, Stories, Purāṇas, Jyotiṣa, Āyurveda etc. From the 4th Chapter of this book it would be clear that Jaina scholars have contributed greatly to the literary activity of our country. There are also poets like Jāinaseana, Guṇabhadra, Vardhamāna Bhaṭṭāraka, Somadeva, Viranandi, Hemcandra, Sakalkīrti etc. who contributed hundreds of works to this language. There is no subject on which Jaina Scholars have not written. But if we see history of Saṁskṛit literature we shall find that their works are not sufficiently acknowledged except that a few references are given here and there. Besides original works the Jaina authors have written commentaries on works written by non-Jaina authors. The commentary on Anargha Rāghava Nāṭak by Maladhēri

Nāra Candra Sūri is one of them. The manuscripts written by the non-Jaina Scholars are safe in Jaina Bhandārs and some earlist manuscripts written by them are also preserved. There are hundreds of Kāvya's, some of them are of high order. Campu literature written by Jaina Scholars can be compared with the works written by non-Jaina authors. In the field of scientific literature also such as Grammar, Jyotiṣa and Āyurveda, the contributions of Jaina scholars are of great importance and require thorough research.

As regards Apabhraṃśa literature, mostly the Jaina works hold the field. In order to have a correct knowledge of the development of Hindi literature, works written in Apabhraṃśa have to be studied. Works written by the great poets like Svayambhu, Puṣpadant, Vira, Nayanandi, Amar Kīrti, Dhanpāl, Śricandra, Hemcandra, Dhahila and Raidhu etc., cannot be ignored as their works are masterpieces of this language. Apabhraṃśa was popular for about 6 to 7 hundred years. About 30 years ago there was a notion that whole of the Apabhraṃśa literature has been either destroyed or has disappeared. But this presumption of the scholars was made without seeing the Jaina Grantha Bhandārs. Now all the scholars have admitted the importance of this literature and are trying to study it. Besides 8 to 10 works which have been published more than 100 are still unpublished. Then there is also a great scope for research in this sphere of literature.

As regard Hindi, Rājasthānī and other provincial languages, the Jaina-scholars equally shared in the enhancement of literature. There were Jaina scholars who took initiative in writing their works in Hindi. They wrote Hindi works when writing in Hindi was looked down by the scholars. If the Svāyambhu's work "Paumcarīu" is admitted as the first Hindi poem then it was from 8th century that Jaina scholars began to serve Hindi. There are several Jaina scholars who wrote masterpiece work in those days. In the Jaina Śāstra Bhandārs of Rājasthān and and specially in the Bhandārs of Jaipur, Ajmer and Nāgaur, Bikāner and Udaipur a large literature written in Hindi and Rājasthānī language is available. These works have not been properly classified. The oldest work written in Brijbhāsa is Pradyumna Carita, written by a Jaina scholar in Samvat 1411 i. e. 1354 A. D. Older than this no work has been found so far written in Brijja language. In the same way Jinadatta Carita, a work of 1296 A. D. has just been discovered in a Jaina Granth Bhandār of Jaipur. It is the first work in which date of composition is given. There are several works written by Jaina scholars on subjects like story and other allied subjects. If we count the Hindi works written by Jaina scholars, the number will not be less than one thousand. In this way there is a great scope for research on this side also. It is certain that without taking these works into consideration the true history of Hindi and Rājasthānī cannot be written and for such a research, in the Jaina Grantha Bhandārs

of Rājasthān are the centres of attraction, where works on each subject whether old or new are preserved.

As already stated the Jaina scholars who had been in Rājasthān wrote several works in Apabhramśa Prākṛit, Samskrit, Hindī and Rājasthānī. There works are preserved in good number in these Bhaṇḍārs. Most of such works are still unpublished and in some cases even their existence is not known to the scholars. In the days of political ups and downs when education was not as widespread as today, the scholars served the public by writing several works in various languages. We shall now give a description of some of the outstanding Rājasthānī authors along with their works. We will classify them as follows.—

- (1) Prākṛit and Apabhramśa Writers.
- (2) Samskrit writers.
- (3) Hindī and Rājasthānī authors.

PRĀKRIT & APABHRAMŚA WRITERS

1. PADMANANDI :

The writer of Jambu Dwīpa Pragnapti in Prākṛit was a Rājasthānī scholar. He was a descendent in the line of Veernandi and pupil of Bālanandi. The work 'Jambudwīpa Pragnapti' was written at Bāran Nagar, a sub-divisional Head-quarter of Rājasthan. At that time Sakti Kumār was the ruler of Mewar. In those days Bāran was under the Mewar State. No date of its composition is given but probably it was composed in vs 805 i. e. 748 A. D. The author has described the prosperity and wealth of Bāran. Sakti Kumār had been stated to be the ruler of the city²

2. HARIṢENA .

Harisena was a resident of Cīṭṭor. His father's name was Goverdhana Dhakkāda was his caste which originated from 'Sṛī Ujapur'. Once the poet went to

1. Introduction to Purāṇa Vākya Sūci p. 67.

2. गङ्गागुणगणकलिधो, शरवद् संपूजिधो कलाकुशलो ।
 बायसमरस्स बहु शरुत्तमो, सत्तिभूपालो ॥१६६॥
 पोवस्सरणिवाविपठरे, बहुमवन विहसिए परमरम्मे ।
 गजगणसकिण्णे, चणवण्णसमाउले दिव्वे ॥१६७॥

'Acalpur' where he composed his famous work 'Dhamma Parikkhā' in Samvat 1044 (987 A.D.).¹

His work remained very popular for long and was read with great interest. Several manuscripts are preserved in the Grantha Bhandārs of Rājasthān and specially at Āmer and Nāgaūr Bhandārs. The work is still unpublished.

The work is divided into 11 Sandhis in which more than 100 stories have been told. The poet was a great lover of Mewār and its beauty. At one place he has given a beautiful description.

जो सिंहिर सिंहिरि केवकारइल्लु, सरि तडि रहट्ट जव सेयगिल्लु ।
तरु कुमुमगंध बासिय दिगत, एीसेस सास सपु एण च्छित्त ।
क्यू वण कोइलाराव रम्मु, वर सर सारस वय जणिय पेम्मु ।
मिस कितलय पालायण तुटठ हस, मयरद मत्त छलितल्ल एिचोस ।
करवद जाल किडि बिहियतोसु, वण तरु हल सउण्णिगण पांसु ।
कय सास चरणो गो महिसि महिसु, उच्छ वण पद रिसियरस विसेसु ।
तप्पाण्णिय दीस बेंदु, बल एिलिएण समण गण पहिम रांदु ।
वर सालि सुगंधिय गंधबाहु, तक्कणि सक्काट्टविय सुय समूह ।
एियवडत्थ गाम मडिय पणसु, जणवय परिपूरिय जाम कोसु ।
रिउ जोग्ग सोक्क रजिय जणोहु, गय चोर मारि अय लख सोहु ।

वत्ता

जो उज्जाराहि सोहड, सेयर मोहड, बल्ली हरहि बिलासहि ।
भणि कचण कय पुण्णहि, वणण रवणणहि पुरहि स गोउर सालहि ॥

—Dhamma Parikkhā 11-1

१. इय मेवाडवेसे जणसकुले, सिण्डिजपुर एिणाय वक्कण कुले ।
गोवडण्ण नामे उप्पत्तउ, जो सम्मत रयण संपुत्तउ ।
तहो गोवडण्णामु पिय वणवड, जा जिलावर मुणिवर पिय गुणवड ।
ताई जणित हरिसेण गाये सुउ, सो सजाउ विवुह कइ विस्सुउ ।
सिरि चितउडु कएवि अचलउरही, गुउ विण्णकज्जे जणहुर पउरहो
तहि छदालकारपसाहिय, चम्मफरिक्क एडु ते साहिय ॥ २६.

—Dhamma Parikkhā 11-26

विवक्कम एिय परिण कालह, अच गय वरिस लहस चउतालए ।

3. Dhanpāla :

Dhanpāla was a famous poet of Apabhraṃśa. His work 'Bhaviṣyattakahā' was first discovered by Dr. Jacobi in Ahmedābād with the help of a Jaina monk. It was published later on by Royal Academi Munich. It was also published in Gack, Orintal Series, 1923. The poet while giving his account only mentioned his caste as Dhakkaḍ and his mother and father's name¹ as Dhanasiri and Mayesar. He was proud of his knowledge so he has addressed himself as the son of Saraswatī. (सरसइ बहुलइ महावरेण). Hariṣena, the writer of Dhamma Parikkhā was also of this caste. According to the inscription of Śrī Tejpal of Delwāḍa, there is a mention of Dhakkaḍ caste. Hariṣena wrote that Dhakkaḍ caste originated from Sriujpur which seems to be the old name of Sironj, an old town in Rājasthān in the Kotāh district, now transferred to Madhya Pradeśa. But according to Dhamma Parikkhā, Sriujapur is in Mewār which has been mentioned clearly in the following line —

‘इय मेवाड देस जण संकुले गिरि उजपुर शिगय चक्कड कुले’

Bhaviṣyttakahā remained very popular among the Jains for centuries. Manuscripts of this work are found in several Bhaṇḍārs of Rājasthān. There are 10 manuscripts only in one Āmer Śāstra Bhaṇḍār, Jaipur. This shows its wide popularity. He was a 10th century scholar.

4. HARIBHADRA SŪRI :—

He was a great scholar of Prākṛit and Saṃskṛit. He belonged to Cīṭṭor. He wrote commentaries on the Anuyogadvāra Sūtra, Āvaśya Sūtra, Daśavaikālika Sūtra¹, Nandi Sūtra², Pragnāpanā Sūtra. He also wrote Anekānta Jaya Patākā³ and Anekānta Vāda Praveśa⁴ in which he not merely presented the Jaina Philosophy of Anekānta but criticised the current philosophical systems. He is also the writer of Samarāicca Kahā. It is a big romance in mixed prose and verse. His Dhūrtā Khyāna is a good satire on popular Hinduism. It is still unpublished. Haribhadra's

1 चक्कड वरिण बंसे माएसरहो समुक्मविण ।

भणसिरिहो बि सुबेण विरहउ सरसह समविण ॥

—Bhavisayatta Kahā

1. Published in D. C. P. Series No. 47. Bombay 1918

2. Published by R. K. Sāmsthā, Ratlām 1928.

3. Published by J. G. Series, Bhāvnagar.

4. Published by Hema Candra Sabhā. Ratlām 1919-series No. 3.

other philosophical works are Yogabindu¹ and Yoga Draṣṭi Samuccaya² which is a valuable synthesis of old Jaina ideas and those of Pātaṇjali and Vyāsa.

5 MAHEŚVAR SŪRI :

He was also a Rājasthānī Scholar, and wrote Gyāna Pancamī Kathā³ in Prākṛit which contains 10 stories. He was a 10th century scholar. He also wrote Saṅyama Maṅjarī Kathā⁴ in Apabhraṁśa. It is interesting to find in these books many old folk tales dressed and presented in Jaina Garb. The first work is still unpublished

SAMSKRIT WRITERS

1. SIDDHARSI

Siddharsi, pupil of Durgāśwāmin was a Rājasthānī writer belonging to Mewār. He completed commentary on Updesamālā and Upmiti Bhava Prapanca Kathā⁵ at Bhilla Māla in the year 905 A.D. It is as much a work of Philosophy as of poetry and is one of the finest allegories. His other work is Candra Kevali Carita. It was composed in the year 917 A.D. i.e. 12 years after Upmiti Bhava Prapanca Kathā

2. Āśādhar

Originally Āśādhar was a Rājasthānī scholar and Mandalgarh was his birth place⁶. But due to continuous attacks of Śahabuddin Gauri, he was compelled to leave Rājasthān and settled at Dhārā Nagari. He was one of the greatest

1. Published in J.D.P.S. Series, Bhāvnagar, 1911

2. Published in D.C.P. Series No, 12 Bombay 1913.

3. Brahad Gyān Bhaṇḍār. Jaisalmer.

4. Published in the G.O.S. in the year 1918.

5. Published in D.L.P. Series No 46, Bombay

6. श्रीमानस्ति सपादलक्षविषयः शाकम्भरीभूषण
स्तत्र श्रीरतिधाममण्डलकर नामास्ति दुर्गमहन् ।
श्रीरत्न्यामुदपादि तत्र विमलव्याघ्रे रत्नालान्वया
च्छीसल्लक्षणातो जिनेन्द्रसमयश्चदालुराशाधरः ॥१॥

scholars of his time and wrote several works on various subjects. He wrote commentary on *Aṣṭāṅga Hridaya*, *Kāvya-lankār* and *Amar Koṣa* but unfortunately these are not available at present in any of the Jain Bhaṇḍārs in Rājasthān. *Ādhyātma Rahasya*¹ which is considered to be his lost work was discovered in Bhaṭṭārkiya Śāstra Bhaṇḍār Ājmer. This is a very good work in Sāṁskṛit dealing with *Ādhyātma*. Similarly Sāṁskṛit commentary on *Āradhanāsāra* written by him has been discovered in the Śāstra Bhaṇḍār of Jobner temple. It is a work of the 13th century written for his pupil Nayancandra. His other works are *Sāgara Dharmāmṛita*, *Angāra Dharmāmṛita*, *Pratiṣṭhā Pīṭha*, *Jinasahasranāma Stotra*. Cemmentary written by him on *Bhopāl Caturvīṁśatika* has also been recently discovered in Śāstra Bhaṇḍār, Jain temple. Pāṭodī, Jaipur. All the works written by him are very popular.

3. BHATṬĀRAKA SAKAL KĪRTI.—

Sakal Kīrti was one of the most famous Bhaṭṭāraka of his time. He was born in Sāṁvat 1443 (1386 A.D.) at Pāṭan. His name was Pūna Singh or Pūran Singh². He was married at the age of 14 and took to the life of a Jain monk in the year 1425 A.D.³ when he was 39 years old from Bhaṭṭāraka Padmanandī. He established a seat of Bhaṭṭāraka at Dūngarpur in the 1435⁴ and became the first Bhaṭṭāraka. He was a great scholar of Sāṁskṛit and Hindi and wrote several works

1. हरषी सुखीय सुवाणि पालह, अन्य ऊअरि मुयर ।
चौऊदत्रिताल प्रमाणि पूरइ, दिन;पुत्र जनसीउ ॥१४॥
सुमवेला अवलोकि जनम, पुत्री ज्योति लखीय ।
मेलवि सजन सह कोई पूनशंघ नाम ठवीय ॥१५॥

—Sakal Kīrti Rāsa

2. चउदय व्यासीय संवति कुलदोषक नरपाल संचपति ।
इ गरपुरि दीक्षा महोछव तीणि कीया ए ॥३॥

—Sakal Kīrti Rāsa

3. श्री सकलकीरति सहगुरि सुकरि दीधी दीक्षा आणदभरि ।
जयजयकार सयलि सचराचरुए गणवर ॥४॥
चउदसिवाणविहऊ लटि नरपाल पुरिगलीपि ।
कोटि पटाचारिज पद सस्थापिया ए गण ॥५॥

—Sakal Kīrti Rāsa

in both the languages. Some of the works are Ādipurāṇa, Uttarpurāṇa, Purāṇsāra, Śāntipurāṇa, Pārsva Purāṇa, Mahāvīra Purāṇa, Mallinātha Purāṇa. Yaśodhara Carita, Dhanyakumār Carita, Sukumal Carita, Solah Kīraṇ Pūjā, Sukti-Muktāvali and Karma Vipākā¹

He travelled throughout Udaipur, Dūngarpur and Gujarāt. He led a Jaina Sangh to Gīrnār and performed a great Pratisthā ceremony in Junāgarh².

4. BHATṬĀRAKA BHUWN KIRTI .

He was a pupil of Bhattāraka Śakal Kīrti and stayed as Bhattāraka at Dūngarpur for 19 years (1451 to 1470 A. D). He was a great scholar and wrote several works in Hindī. Some of his famous works are Jīwandhar Rāsa³, Jambu Swāmi Rāsa⁴, Rātri Bhojan Varjan Rāsa⁵ Kalāvati Carita⁶, Cintāmani Pārswanātha Stotra⁷ He was a great spiritual leader of his time and travelled in most of the parts of Rājasthān. The works written by him are still unpublished.

1. आदिपुराण उत्तरपुराण शांति-पास-वर्द्धमान-मल्लि-चरित्र ।

आदि यशोधर धन्यकुमार सुकुमाल मुदशन चरित्र ॥२७॥

पञ्चपरमेष्ठी गधकुटीय ऋष्टानिका गणधर भेष ।

मोलहकारण पूजाविधि गुरिण सबिप्रगट प्रकासिया तेय ॥२८॥

मुक्तिमुक्तावलि क्रमविपाक गुरि रचीय डाईग परि विविध परिग्रंथ ।

मरह मगीत पिगल निपुणगुरु गुरुउ श्री सकलकीरति निग्रंथ ॥२९॥

2. जनिगढ गुरु उपदेसिह मरिवर बंध अतिसब ।

सखि ठाकर अदराज्य म्यघ राजि प्रासाद माडीउए ॥२०॥

मडलिक राइ बहू मानीउ देश वदेशि ज द्या तीयु ।

पीतलमड आदिनाथ धिर थापीया ए ॥२१॥

3. Granth Bhaṇḍāi Terāpanthi Jaina Temple, Jaipur.

4. Ibid

5. Ibid.

6. Grantha Bhaṇḍār Tholia Jaina Temple, Jaipur.

7. Ibid.

5. BRAHMA JINDĀSA :

He was the younger brother and pupil of Bhattāraka Sakal Kīrti. He refers in most of his works to the name of Bhattāraka Bhuwan Kīrti with great respect. He lived with him for a long time. He also mentions the name of his Guru in most of his works. Dūngarpur seems to have remained the main centre of his literary activities. He was a good scholar of Sanskrit, Hindi and Gujarati. He wrote more than 50 works both in Sanskrit and Hindi. Harivansa Purana, Padam Purana, Jāmbū Swāmi Caritra, Viat Kathā Kosa, Ādinātha Purāna, Śrenika Caritra, and Yaśodhar Carita, are some of his Sanskrit works which are read with great interest by the Jainas. Hanumat Rāsa,¹ Holi Rāsa, Karma Vipāk Rāsa, Jambu Swāmi Rāsa, Ārāchanā Rāsa, Sripāla Rāsa, Sudarśan Rāsa, Nāgakumār Rāsa, are some of his Hindi works, which are also read by Jainas with great interest and as such they are in several Grantha Bhandārs of Rājasthān, and at Āmer Śāstra Bhandār and Udaipur Śāstra Bhandārs in particular.

6. BHATTĀRAKA GYĀNA BHUSANA .

He was also a great Sanskrit and Hindi scholar, and was the 4th in Bhattāraka line. He sat on the Bhattārka Gādī in the year 1475 A.D. after that he left that seat and devoted his time to the writing of works. He travelled in Mewār and various other parts of Rājasthān and preached to the public. He was greatly respected by several rulers of Rājasthān, and Gujrāt. He wrote works such as Tattva Gyāna Tarangani, Siddhānt Sār (Bhāṣya) Ādiśvar Phāga and commentary on Nemi Niwan Kāvya. He completed Tattva Gyāna Tarangini in the year 1503 A.D. Ādiśvar Phāga describes the life of Śrī Ādinātha and runs in both, Sanskrit and Hindi. Prākṛit commentary on Gomattā-ār was also got written by him in the year 1503. At present it is available in the Śāstra Bhandār of Mozmābād.

7. PANDIT RĀJ MALL

Pandit Rājmall was a learned scholar of Sanskrit and Hindi. He belonged to Bairāth, an old town of Rājasthān 70 miles from Jaipur on Jaipur-Delhi Road.

1. श्रीसकलकीरति गुरू प्रणामीनि भवनकीर्ति भवतार ।

ब्रह्मजिणदास एषी परिमणि, पढता पुन्य अपार ॥७२७॥

—Hanumat Rāsa

He was a scholar of 16th century and wrote *Lāṭi Saṁhita*² (1584 A.D.), *Pancādhyāyī*, *Jambu Swami Carita* in Saṁskṛit. *Lāṭi Saṁhita*² was composed for Sāhu Phaman at Bairāth, in the year 1584 A.D. He also translated into Hindi prose *Samayasār* a famous work of Prakrit language written by Ācārya Kunda Kunda. This work is an important one from linguistic point of view and is regarded as the first big work in Hindi literature. For some time he lived in Āgra and had an occasion to see Emperor Akbar and was very much influenced by his liberal views on religion. He has praised Akbar's reign in *Jambuswami Carita*.

8 GYĀNA KĪRTI

He was the pupil of Vādibhusana. He wrote *Yaśodhar Carita*³ on the request of Nānū Godhā who was the Prime Minister of Mahārāja Mānsingh of Āmer. He was a scholar of 16th century and completed his work in the year 1602 A.D. One manuscript of the work exists in Āmer Śāstra Bhandār, Jaipur. The work is still unpublished.

9. BHATṬĀRAKA ŚUBHA CANDRA :

Bhaṭṭāraka Śubha Candra was in the line of Bhaṭṭāraka Sakal Kīrti. He was the pupil of Bhaṭṭāraka Vijay Kīrti and was a great Saṁskṛit scholar of the 16th century. He held the titles of "Trividha Vidyādhara" and "Ṣaṭ bhāṣā kavīcakravartī". He studied Philosophy, Grammar, Lexicography and Alankāra and travelled in various parts of India such as Karnāṭak, Gujrāt, Mālwā, and Rājasthān. He wrote more than 30 works in saṁskṛit and Hindi, out of which *Candraprabhā Carita*,

1 नमूनु श्रियमुद्वहन् मुजबलादेकातपत्रो भुवि,
श्रीमत्साहिरकञ्जरो वरमति साम्राज्यराजद्वषु ।
तेज पुजमयो ज्वलज्ज्वलनज ज्वाला करालनल ।
सर्वादीन् दहतिम्म निर्दपमना, उन्मूल्यमूलादपि ॥११॥

2 तत्राद्यस्य वरो मुनो वरगुणो न्योनाह्वसवाधिपा ।
येनैतज्जनमन्दिर स्फुटमिह प्रोतु गमत्युद्भूत ।
वैराटनगरे निधाय विधिवत्पूजाश्च बह्वयः कृत ।
अत्रामुत्र सुखप्रद स्वयंशस स्तमसमारोपित ॥

—*Lāṭi Saṁhita* p. 73

3 इति श्रीयशोधरमहाराजचरित्रे मट्टारकश्रीवादिभूषणशिष्याचार्य श्रीज्ञानकीर्तिविरचिते
राजाधिराजमहाराजमानसिंहप्रधानसाहस्रीनमूनामरकिते मट्टारकश्री अमयरुच्यदिदीक्षाग्रहण
स्वर्गादिप्राप्तिवर्णनो नाम नवमः सर्गः ।

Jivandhar Carita are his famous works. The manuscripts of his works are available in several Grantha Bhandārs of Rājasthān. The main centres where he wrote his works were Dūngarpur and Sāgwāra. He completed Pāṇḍava Purāṇa in Sāgwāra in the year 1551 A.D. A complete account of him has been given in Pāṇḍava Purāṇa.⁴ He remained Bhaṭṭāraka from the year 1516 to 1556 A.D.

10 BHATṬĀRAKA SOMASEN :

He was also a Rājasthānī scholar and lived in Bairāṭh, an old town of Rājasthān. He wrote Padma Purāṇa in the year 1602 A.D. in Saṁskṛit. Somasen was the pupil of Ācārya Guṇabhadra. His work is very popular and available in various Bhaṇḍārs of Rājasthān. This is a short form of Jaina Rāmāyaṇa.

11. JAGANNĀTHA :

He was the pupil of Bhaṭṭāraka Narendra Kīrti who lived in Todārāsīng known by the name of Takṣak Garh¹. Jagannath was a Jaina Khandelwal by caste and was son of Śreṣṭhī Pom Rāja. Six works written by him have been discovered so far which are Swetāmbar Parājaya, Caturvīṁśati, Sandhan Svopadam Ṭīkā, Sukh Nīdhān, Sukhena Carita, Śiva Sandhan Nāma. He was a scholar of 17th-18th century. His brother Vadi-Rāja was also a good scholar of Saṁskṛit. He wrote Saṁskṛit commentary on Vāgbhaṭṭāṅkār called Kavi Candrikā in Saṁvat 1729 i. e. 1672 A.D. Gyaṇ Locana Stotra was also composed by him and is preserved in the Śāstra Bhaṇḍār of Pātodi Temple. All the works are unpublished so far.

HINDI WRITERS

1. PADMA NĀBH

Padmanābh was a poet of the 15th century and belonged to the Cīttor state. Sanghapatī Dūngar requested him to compose a Bāvanī dealing with various

1 Bhaṭṭāraka Sampradāya Page 147.

2 वत्से नेत्रपङ्कजसोम १७६२ निहिते ज्येष्ठे च मासेनघे ।
 शुभ्रपक्ष इति त्रयोदशदिने श्रीलक्ष्मणाय पुने ।
 नेमिस्वामिगृहे व्यलीलिखदिवं देवागमालंकृते ।
 पुस्तं पूज्यनरेन्द्रकीर्तिसुगुरो श्री जगन्नाथवटु ॥

topics and on his request he completed the Bāvanī in the year 1486 A.D. It is in Rājasthānī fully influenced by Apabhraṃśa. This is his only work which has been discovered so far. Two manuscripts of the work have been searched out, of which one is in the Abhaya Granthālaya, Bixāner and the other one is in the Grantha Bhandār of Tholia Jaina temple, Jaipur. The whole Bāvanī is in Chaappaya metre. Some of the verses are of High standard composed in a strong and good literary style

2. CHĪHALA.

He was Rājasthānī poet of 15th and 16th Century. The place where the poet was born and lived is not known so far but it is certain that the poet was a Rājasthānī scholar¹ as his work are generally preserved in the Grantha Bhandārs of Rājasthān. He was Agarwāl Jaina and his father's name was Nāthū. Upto this time five small works written by him have been discovered. Pānca Sahelī Gīta was composed in the year 1517 A. D.². His other works are Panthī Gīta, Bāwanī and two small Gīta called Udar Gīta and Velī. "Bāwānī" which was completed in the year 1524 A. D.³ has been discovered recently in the Śāstra Bhandār of Tholia Jaina temple, Jaipur. Ācārya Rāma Candrā Śukla⁴ and Dr. Rām Kumar Varma⁵ have also wrote a few lines about the poet, but they had given only the description of Panca Sahelī Gīta. All his works are not published so far. His works though small one are full of literary merits. All his works are written in Rājasthānī language. Two verses of Panca Sahelī Gīta are as follows :—

1 Rājasthānī Bihāsa aur Sāhitya p. 149-50

2 पनरेगे बीचोतरे, पूतम फागुग माम ।
पचमहैली वरणावी, कवि छीहल परगास ॥

3 चउरामी आगलइ सइ जु पइह सवद्धर ।
मुक्ल पश्य अष्टमी माम कानिग गुरु वासर ॥
हृदय उपनी बुद्धि नाम थोगुरुकौ लीन्हउ ।
मारद तराउ पसाइ कवित्त सपूरण कीन्हउ ॥
नातिहग वसि नाथु सुतनु अगवरवाल कुल प्रगट रवि ।
बावनी बमुधा विस्तरी कवि ककरण छीहल कवि ॥

4 Hindi Sāhitya kā Itihāsa-Samvat 2007 p. 198.

5. Hindi Sāhitya ka Ālocanātmak Itihāsa p. 324-448

मीठे मन के भावते, कीया सरस बख्साण ।

अण जाणया मूरिख हसइ, रीभइ चतुर सुजाण ॥६७॥

सवत पनर पचहुत्तरह, पूनिम फागुण मास ।

पच महेली वरणवी, कवि छीहल परगास ॥६८॥

3. ṬAAKKURSĪ :

Ṭhakkursī was a Rājasthānī scholar of 15th century. His father Dhelha was also a Hindi poet. In most of his works he quotes himself as the son of Poet Dhelha. In Meghamālā Vrata Kathā he describes the City of Cātsu where he completed the work. He was Khandelwāla Jaina and Pahāḍya was his Gotra. His works are available in several Bhaṇḍārs of Rājasthān which shows his popularity. Nine works written by him have been found so far in the Grantha Bhaṇḍārs. They are (1) Pārśwanātha Sakuna Sattaviśi (1521 A. D) (2) Meghamālā Vrata Kathā (1523 A. D.), (3) Kripāna Carita (1523 A. D.), (4) Śīla Battīsi¹, (1528 A. D.) (5) Pancendriya Velī², (1528 A. D.), (6) Gunavelī, (7) Nemi Rājamati Velī, (8) Cintāmani Jayamālā and (9) Simandhara Stavan. Besides these, there are also some Padas which are preserved in the Guṭakās.

4. BRAHMA VŪCARĀJA

Vūcarāja was a great Rājasthānī poet of the 15th and 16th century. Being a Jaina saint he used to travel from one place to another. He wrote several works in Rājasthānī. His first work was Mayana¹-JuJha which was completed by him in Samvat 1584 (1527 A.D.). Recently three works namely Santosu Jayamala (1534 A.D.),

1. कवि घेलह सुतन गुण ठावो, जगि प्रगट ठकुरसी नावा ।

तौ बेनि सरस गुणगाया, चित चतुर मूरिख समभाया ॥

—Pancendriya Velī

2. सबत पदसैर पिच्यास्यो, तेरमि मुदि कातिग मासे ।

इ पाच इंद्री बसि राखै, सौ हरत परत सुख चाखै ॥

3. हाथु व साह महत्ति मइते, पहाचन्द गुरू उवएसते ।

पणदह सइजि असीते अगल, श्रावण मास छठिखिय मगल ॥

4. राह विवकम तणउ सबतु, नवासिय न पनरसै ।

सवदरुति आसु बख्साणउं, तिथि पडिया सुभ लगनसु ॥

Bāraha Bhāvanā and Cetana Pudgal Dhamālā and some Padas have been discovered in the Grantha Bhandārs of Būndī and Ajmer. There is a manuscript of Samayaktva Kaumudī¹ which was presented to him at Campāvati., an old name of Cātasi in the year 1525 A. D.

5. CHĪTARA ṬHOLIĀ :

Chītara Ṭholiā was born in Mozamfābād an old town of Rājasthān, 40 miles from Jaipur City in the West. One work, 'Holī kī Kathā' has been discovered so far. This was completed in Samvat 1660² (1603 A.D.) in Mozamābād when Rāja Mānsingh (1560-1615 A.D.) was the Ruler of Āmer. The work deals with a story of Holī according to the Jaina Mythology. The work is still unpublished.

6. VIDYĀ BHŪṢAṆA :

He was a Hindī poet of 16th century. He was the pupil of Viśva Sena who had been in Rāmasena line. He belonged to Bhaṭṭāpurā caste. He completed his work Bhaviśya Datta Rāsa in Samvat 1600 (1543 A. D.) in a temple of Pārsvanātha at Sojat³ an old town in Pāli District of Rajasthan. The Rāsa is in Rājasthānī influenced by Gujarati. It contains 472 verses composed in various metres.

7. BRAHMA RĀYMALL :

Brahma Rāymalla was a great Hindī poet of 16th century. He was the pupil of Bhaṭṭāraka Ananta Kirti. He was a Rājasthānī poet put his original

1. Āmer Śāstra Bhandār, Jaipur Prasasti Sangrah p. 44

2. सोलासे साठे शुभ वर्ष, फाल्गुन शुक्ल पूर्णिमा हर्ष ।
 सोहै भोजावाद निवास, पूजे मन की सगली आस ॥
 सोहै राजा मान को राज, जिहि बाधी पूरबलग पाज ।
 सुखी सर्वे नगर मे लोग, दान पुण्य जानै सहु भोग ।
 इहि विधि कल्युग मे दिन रात, जाणै नही दुख की जाति ।
 छीतर ठाल्यो बीनती करै, हिवडा माहि जिनवाणी घरे ॥
3. महानयर सौजित्रा ठाम त्यासु पास जिनवरनु घाम ।
 भट्टपुरा जाति भगिराम, नित नित करि धर्मना काम ॥६०॥
 सबत् सोलसि आबणमास, शुक्ल पंचम दिन जल्हास ।
 कहि बिद्याभूषण सुरीस, रास ए नदु कोडि बरीस ॥६१॥

birth place has not been mentioned in any of his works. He completed his Pradyumna Rāso at Ranthambhore fort (1568 A. D.) and Bhavisya-Datta-Kathā at Sāngāner (1576 A. D.). His other works are Hanumat Rāsa (1559 A. D.), Sudarsana Raso (1562 A. D.), Nēmisvara Rāsa and Nirdoṣa Sapatmī Vrata Kathā. All the works are very popular and therefore their manuscripts are available in several Bhaṇḍāars of Rajasthan. In his Bhavisya-Datta-Kathā, he describes himself and the City of Sāngāner as follows:—

मूलसध शरद शुभ गच्छिछोडी चार कषाय निरमछि ।
 अनतकीति मुनि गुणह निधान, तामु तने सिख कीयो बखोण ॥
 ब्रह्म रायमल थोडि बुधि, अरथ पद की न लहै सुधि ।
 जैमी मति दीनै श्रीकाम, व्रत पञ्चमी को कीयो परकास ॥
 जो इह कथा सुणो दे कान, काल लहिवि पहुँचे निरवान ।
 सोलहसै तैतीसा सार, कानिक सुदी चौदसि सनिवार ।
 स्वाति नक्षत्र सिद्धि शुभ जोग, पीडा न व्यापै न रोग ।
 देस ढूढाहड सोभा घणो, पुजै तहा अलि मण तरणी ।
 निर्मल तले नदी बहु फिरे मुख मे बसै बहु सागानेरि ।
 चहुँ दिशि बग्या मला बाजार, भरे पटोला मोतीहार ।
 भवन उत्तुग जिनेश्वर तरगा, सोमै चदवा तोरण घणा ।
 राजा राजै भगवतदास, राजकवर सेवहि बहु तास ।
 परजा लोग मुख मुख बसै, दुखी दलिद्री पुगवै ग्राम ।
 श्रावक लोग बसै धनवत, पूजा करहि जयति अग्रहत ।
 उपरा उपरी बैर न काम, जिहि अहिमिद मुगं मुख वाम ।

All the works written by him are still unpublished

8 ĀNANDAGHAN :

He was a Rājasthānī Jaina saint and is regarded as one of the best spiritual poets amongst the Jaina scholars of both Digambara and Svetāmbara. Ānandghan was a great scholar and his works Ānandghan Caubis and Ānandghan Bahottari are considered to be the works of high standard in Rājasthānī and Hindi. It is a pity that still a complete description about Ānandghan has not so far been published. According to some scholar he was born in the year 1603 A.D. and died at the age

of 70 in 1673 A.D. His original name was Lābhānanda¹. His two works mentioned above are the collections of several small works.

9 BRAHMA KAPŪRA CANDA :

Brahma Kapūra Canda hailed from Ānandapur town where Jaswant Singh Rāthore was the Ruler. He describes himself as the pupil of Muni Guṇa Candra pupil of Yaśah Kīrti in his work Pārśvanātha Rāso. Ānandapur was at that time a prosperous town where people of all caste and creed led a happy life. The poet completed his work in the year 1640 A.D. at Pārśvanātha temple. Several Hindi Padas and Vinātis written by the poet are also available in the Gutakas of the Grantha Bhandārs.

तामु तगु मिपि तमु पंडित कपूर जी चन्द ।
 कीयो रास चिति धांगवि आनन्द ।
 जिरागुग बहु मुझ अल्प जी मनि ।
 गति विधि देख्या जी शास्त्र पुराण ।
 बुधजन देखि को मति हमै ।
 नैसी जी विधि मे कीयो जी बख्वाण ॥१६१॥
 सोलामै सत्ताणवै मामि वैमाखि ।
 पचमी तिथि मुझ उजल पाखि ।
 नाम नक्षत्र आद्रा मलो ।
 बार बृहस्पति अधिक प्रधान ।
 राम कियो बामा मुन तगो ।
 स्वामी जी पारमनाथ के धान ॥१६२॥
 अहो देस को राजा जी जाति राठोड ।
 सकलजी छत्री याकै सिरि माड ।
 नाम जमवतसिध तमु तगो ।
 तास आनंदपुर नगर प्रधान ।
 पीण छत्तीस लीला करै ।
 सोमै जी जसे हो इन्द्र विमान ॥१६३॥

—Pārśvanātha Rāso

10. HEMARĀJA II :

There were two scholars having the same name and of the same 17th century. The first Hemarāja¹ lived at Āgrā who wrote more than 10 works both in Hindī prose and poetry. Hemrāja II was a Rājasthānī poet. His only work of Dohāśatak has been recently discovered in the Grantha Bhandār of Jaina Tholia Temple, Jaipur. According to the description given in the Dohāśatak he was born in Sāngāner but began to live at Kāmā² after some time. The work contains 101 Dohās. It is a literary work full of religious and moral teachings. It was completed in the year 1668 A.D. at Kāmāgarh.

11. HARṢA KĪRTI :

Harsa Kīrti was a Rājasthānī Scholar of the 17th century. He wrote several works in Hindī. The poet completed his Caturgaṭi Velī in the year 1626 A.D. There are about 30 works which were written by him. The names of the works are Chahaleśyā Kavitta, Pancamagaṭi Velī, Karma Hindolanā, Sīmandhar ki Jakadi, Neminātha Rājamati Gīta, Nemiśvara Gīta and Morḍā. He also wrote several Padas in Hindī which are lying scattered in the various Gutkās of Jaina Grantha Bhandārs.

12. BRAHMA GYĀNA SĀGARA

Brahma Gyāna Sāgara was pupil of Bhattāraka Śrī Bhūsana. He was a scholar of both Hindī and Saṁskṛit. He wrote several works in Hindī, specially short stories which are more than 40 in number. Thirty two stories are in the collection of

1 हेमराज पंडित बसै, निमी आगरे टा^१ ।

गरग गोत्र गुन आगरो, सब पूजे जिम पाड ॥

—Pāṇḍava Purāṇa of Bulākidāsa.

2 उपजा सागानेगि की, अब कामागढ वाम ।

यहा 'हेम' दोहा रचे स्वपर बुद्धि परकाम ॥६८॥

कामागढ सुखस जहा, कीरतिमिह नरेस ।

अपने खडग बलबलि किये, दुर्जन जितेक देस ॥६९॥

सनरहमै पच्छीसकी, बरतै सवत् सार ।

कातिक सुदी तिथि पचमी, पूरन भयो विचार ॥१००॥

एक आगरे एकसौ कीये दोहा छंद ।

जो हित दे बांचे पढै, ता उरि बढे आनन्द ॥१०१॥

a Guṭakā of Ṭholā Jaina temple, Jaipur. In the Daśalakṣaṇa Vratkathā he mentioned his teacher's name as follows :—

भट्टारक श्रीभूषण घोर, सकलशास्त्र पूरन गभीर ।

तस पद प्रणमी बोले सार, ब्रह्म ज्ञानसागर सुविचार ॥

Bhaṭṭāraka Śrī Bhūṣaṇa, the teacher of Brahma Gyāna Sāgara completed Pāṇḍava Purāṇa in the year 1600 A. D, so the time of his pupil is evidently 17th century. Some of the stories written by him are as follows :—

Ratnatraya Vrata Kathā, Ananta Vrata Kathā,
Srāvaṇ Dvādaśi Vrat Kathā, Rohini Vrat Kathā,
Puspānjali Vrat Kathā, Rakṣābandhan Kathā,
Kokilā Pancami Kathā, Candana Ṣasti Vrata Kathā,

13. JODHRĀJA GODIKĀ .

Jodhrāja Goḍikā was a Rājasthānī scholar of the 17th century. He lived in Sāngāner (Jaipur) His father Amar Cand Goḍikā was wealthy man famous throughout the country for his business. He was a great Hindī writer of his time The following are his main works :—

	Written in the year
1 Kathā Kosa	1665 A D.
2 Dharma Sarovara	1667 ..
3 Samyaktva Kaumudī	1667 ..
4 Pravacanasāra Bhāṣā	1667 ..
5. Pritinkar Carita Bhāṣā	1664 ..
6. Bhāva Dīpikā	Not known

Except the last work all other works are in Hindī poetry. He studied with Paṇḍit Harī Subha a Saṁskṛit Scholar. In his Samyaktva Kaumudī, there are some autobiographical verses :—

सांगानेर सुधान मे, देश दूदाहडि सार ।

ता सम नहीं कौ और पुर, देखे सहर हजार ॥

अमर पूत जिनवर भगत, जोधराज कवि नाम ।

वासी सांगानेरि को करी कथा सुखधाम ॥

धर्मदास को पूत लघु, जाति लुहाइयो जोय ।
 नाम कल्याण सु जानिये, कवि को मामो सोय ॥
 ताकै पढिबे कारने, कियो ग्रन्थ यह जोध ।
 नाम समकित कोमुदी, दायक केवल बोध ॥
 इहै समकित कोमुदी, जो नर पढ़ै सुभाय ।
 सो सुर नर मुख पाय कै, हनो करमि मिव जाय ॥

चौपाई

सवत् सत्रासै चौबीस, फागन बुदि तेरस शुभ दीस ।
 शुक्रवार सो पूरन भई, इहै कथा समकित गुन ठई ॥

His works were quite popular therefore manuscript copies of several of them are available in various Bhandārs of Jaipur. All the works are unpublished so far

14. KĪSANA SINGHA .

He was born in Rampura, a village in Sawāimādhopur District but later on he settled at Sāngāner which was the centre of literary activity in the 17th and 18th century. His father's name was Kalyāna who was famous by the title of Sangahī Kīśana Singha was the elder son and Ānand Singha was the younger one of his father. He wrote more than 20 works in Hindī poetry out of which Punyāsrava Kathā Kosa is very much popular the description of the poet given in the Bhadrabāhu Carita is as follows —

खड्गलीवाल वैम विसाल नागरचालं देससिय ।
 रामापुरवासं देवनिवास धर्मप्रकास प्रकटकिय ।
 मगही कल्याण सब गुणजाण, गौत्र पाटणी मुजसलिय ।
 पूजो जिनरायं श्रुत गुरुपाय, नमै सकति निज दानदिय ।
 तसु सुत दुव एव गुरुमुखदेव लहुरी आणंदसिध सुगौ ।
 सुखदेव सुनंदन जिन पद दंदन, थान मान किसनेस सुगौ ।

The names of his other works are Bāvanī (1706 A.D), Rātri Bhojan Kathā (1716 A.D), Ekāvalivrātkathā, Guru Bhakti Gīta, Cetan Lorī, Caubisa Daṇḍaka, Jina Bhakti Gīta, Namokāra Rāsa, Nirvāna Kāṇḍa Bhāṣa, Labdhi Vidhāna Kathā etc. Hindī Padas written by him are also available in the various Gutakās preserved in the Grantha Bhandārs.

15. SEWĀ RĀMA PĀṬNĪ.

Sewā Rāma Pāṭnī was born in Dausa but afterwards settled down in Diga-city of fountains-in the Bharatpur State. His father's name was Māyā Rāma. He was a Khandelwal and Pāṭnī was his Gotrā. In V S. 1850 (1793 A.D.) he completed Hindī translation of Mallinātha Carita'. Originally it was written in Saṁskṛit by Sakal Kīrti. A manuscript written in the same year in which it was composed has been found in the Śāstra Bhandār of Diga. Sewā Rāma Pāṭnī was also a good copyist and several manuscripts written by him are preserved in Granth Bhandārs of Kī mā, Bharatpur and Diga. The work is still unpublished.

16. JAI CANDA CHĀBRĀ

Jai Canda Chābrā was a famous Rājasthānī scholar. He was born in Sarhwat 1795 (1738 A. D.) at Phāgī, a town 24 miles south of Jaipur. He began writing in 1804 A. D. and his last work seems to have been completed in 1817 A. D. He wrote more than 15 works in Dhūndhārī language which is a part of Rājasthānī. All the works written by him are not original but translations from Saṁskṛit and Prākṛit works. His works are very popular and their circulation is also wide. In the Bhandārs of Jaipur all the works written by him are found. Some of the original copies written by his own hand are at present placed in the Śāstra Bhandār of Jaina temple Badā Mandir, Jaipur.

Names of the works written by him are as follows :—

- (1) Tattwārtha Sūtra Bhāsā (1859)
- (2) Dravya Sangraha Bhāsā (1863)
- (3) Sarwārtha Siddhi Bhāsā (1861)
- (4) Asṭa Pāhuda Bhāsā (1867)
- (5) Samayasāra Bhāsā (1864)
- (6) Swāmi Kārtikeyanu Pickṣā (1863)
- (7) Āptamīmāṁsa Bhāsā (1867)

1. मायाचन्द को नन्दन जानि, गौन पाटणी सुख को खानि ।
मेवाराम नाम ही मही, माया कवि को जानो रही ॥
अल्पबुद्धि मेरी अति धरणी, कविजन में विनति इह मरणी ।
भूल चूक जो लेहु सुधारि, इहि अरज मेरी अविधारि ॥
सबन् प्रष्टादश शत जानि, और पचाम अधिक ही मानि ।
मादो मास प्रथम पक्षि माहि, पांचे सोमवार के माहि ॥
तत्र इह ग्रन्थ सपूर्ण कीयो, कवि जन मन बांछित फल लियो ।

- (8) Dewāgāma Stotra Bhāṣā (1866)
 (9) Parīkṣa Mukha Bhāṣā (1863)
 (10) Gyanārṇava Bhāṣā (1867)
 and (11) Dhanya Kumāra Carita Bhāṣā etc.

Most of his works have been published.

17 RIṢABHA DĀSA NIGOTIĀ :

He was born in Jaipur in 1783 A. D. His father Śobha Canda Nigotia was a business man. He studied several Jaina works of Prākṛit and Saṁskṛit and became a famous scholar. He wrote a Hindī commentary on Mūlācāra, a Prākṛit work in 1831 A. D. He was a teacher of various Jaina Scholars. His Hindi translation of Mūlācār has not been published so far.

18. HIRĀ :

He was a Hindī scholar of 18th Century. He lived in Būndī. Only one work written by him has been found so far. It is Nemi Vyāhala which was completed in the year 1791 A.D. in Būndī. the poet has given a short description of Būndī at the end of the work. The description is as follows —

माल अठारामे "परमाण, ता पर अडतालीस बख्वाण ।
 पौम कृष्ण पावे तिथि आगि, बार बृहस्पति मन मे आग ॥८०॥
 बू दी को छै महा मुथान, ती मे नेम जिनालय जान ।
 ती मध्ये पडित बर भाय, रहे कवीश्वर उपमा गाय ॥८१॥
 ना को नाउ जिनग को दाम, महा विचक्षण रहत उदाम ।
 मखि हीरो छै ताको नाम, तो कर्या नेम गुण गान ॥८२॥

19 NEMI CANDRA

Nemi Candra lived in Āmber which was the old capital of Jaipur State. He was the pupil of Bhattāraka Jagat Kīrti¹ and had a good company of scholars amongst which Dūngarsī and Rūpa Cand were famous. He was a Jaina Khandelwāl. His younger brother was Jhagaroo. He composed Neminātha Rāso in Saṁwat 1769

१. मट्टारक सब उपरें जगकीरती जगजोति अपारतो ।
 कीरति चहुँ दिसि विस्तरि, पांच आचार पाले सुमसारतो ॥२०॥
 ताको सिष नेमचन्द, लघु आता तसु भगडु जाणिनो ।
 सेठी गोत पदमावत्या खडेलवाल तसु वै सब खांशितो ॥२१॥

i. e. 1712 A. D.¹ The Rasa is also famous by the name of Harivansa Purāṇa. The poet has given a good description of Āmer at the end of the work. One work of the poet is Prityankara Caupai which is in the Jaina temple of Badhī Canda of Jaipur.

20. KHUŚĀLA CANDA KĀLA.

Khuśāla Canda Kālā originally belonged to Sāṅgāner but after completion of his education he migrated to Delhi and settled there in Jaisinghpurā. He was a son of Sundar Dāsa. Laxmidāsa² was his teacher. He remembered the name of Bhaṭṭāraka Davendra Kirtī with great respect in his works. Khuśāl Canda Kālā³ was a good scholar of Hindī and he wrote nine works which are available in the various Grantha Bhandārs of Rājasthān. The names of his works are as follows.—

(1) Yaśodhara Carita	(1724 A. D.)
(2) Uttar Purāna	(1742 A. D.)
(3) Padma Purāna	(1726 A. D.)
(4) Harivansa Purāna	(1723 A. D.)
(5) Kathā Kośa	(1726 A. D.)
(6) Dhanya Kumār Carita	—
(7) Jambu Swāmi Carita	—
(8) Subhāśitāvalī	—
and (9) Pada Sangraha	—

All works are unpublished.

21. AJAYRĀJA PĀṬṆĪ.

Ajayarāja Pāṭṇī was born at Āmer. He was a Hindī and Sanskrit scholar of the 18th Century. He wrote more than 20 works in Hindī out of which Ādipurāna

1. सतरामे गुणहस्तरे, मुदि आमीज दमे रति जाणती ।
राम रच्यो श्रीनेमि को, बुद्धि साह मे कायी बखाणती ॥
2. ऐसे लिखमीदास दिग मे कुछ पद्यो मुग्धान,
पदन कीयी मी बुध्य लो, बे तो ग्यान निधान ।
तिनहो के उपदेश लें, भाषा सार बनाय,
श्रुतसागर ब्रह्मचार को, सुम अनुसार सुनाय ॥
3. और सुणी आगे मन लाय, मैं सुन्दर को नद सुमाय ।
सिय लिया भमिधा मम माय, ताहि क्खि मैं उपजू आय ।
चद खुशाल कहै सब लोक, भाषा कीनी सुणत असोक ।

Bhāṣa (1740 A.D.), Neminātha Carita (1735 A.D.) Carikhā Caupai, Katha Battisi, Yaśodhara Caupai (1735 A.D.) are important. He gave a good description of Āmer in his works. His main centre of literary activity was Neminātha temple of Āmer. The description of himself and Āmer in the Neminātha Carita is as follows:—

अजयराज इह कीयो बलाण, राज सबाई जयसिह जाण ।
 अ बावती सहरै शुभ थान, जिन मन्दिर जिम देव विमान ।
 नीर निवाण सोहै बन राई, बेलि गुलाब चमेली जाई ।
 अपो मरबो अरु सेवति, यो ही जाति नानाविधि किती ।
 बहु भेवा बहु विधि सार, बरणात मोहै लागै बार ।
 गढ मन्दिर कछु कह्यो न जाइ, सुखिया लोग बसै प्रधिकाइ ।
 तामे जिन मन्दिर इक सार, तहा विराजै श्री नेमिकुमार ।
 स्याम मूर्ति सोभा अति घणी, ताकी कोपमा जाइ न गणी ।

All his works are still unpublished.

22 MAHĀ PANDIT ṬODAR MALA ·

Pandit Ṭodar Mala was one of the most famous Jaina Hindī Scholars of the 18th Century. He was a genius and before he was 26, he translated several voluminous works in Rājasthānī prose from Prākṛit. He was born in Jaipur. His father was Devidās Khandelwāl and mother Rāmbhādevī. His son Gumānī Rāma was also a good scholar. He had a good spiritual knowledge and had command on grammar, philosophy and Jaina religion. He used to be surrounded by scholars and his great respect amongst the Jainas is due to his translation of great Prākṛit works which were not understandable to common people at that time. He translated the following works in Rājasthānī prose:—

- (i) Gomattasāra Jiva Kāṇḍa
- (ii) Gomattasāra Karma Kāṇḍa
- (iii) Labdhisāra
- (iv) Kṣapaṇāsāra
- (v) Ātmānuśāsana
- (vi) Trilokasāra
- and (vii) Puruṣārthasidhyupāya (This was completed by Daulat Rāma Kāśīwāl later on).

He also wrote Mokṣamārga Prakāśaka which is a good book on Jaina religion. His time of writing the works is from the year 1754 to 1765 A.D. All his works have been published. One example of his Rājasthānī prose is follows:—

मना हीनहार है ताते जिस जीव के ऐसे विचार आवे मै कौन हूँ, मेरा कहा सत्य है ।
 मर कहा तें आकर यहा जन्म घार्या है और मर कर कहा जाऊंगा । यह चरित्र कैसे बनि रह्या है ।
 ए मेरे भाव हो हैं, तिनका का फल लागेगा । जीव दुखी होय रह्या है सो दुःख दूरि होने का कहा
 उपाय है ।

23. SRUTA SĀGAR .

He was born in Sāngāner, a town 8 miles from Jaipur. He came here from Bairātha, an old town of Rājasthān. In Sāngāner also the poet did not live for a long time and he again went to Bharatpur where he completed Śrutmāla Varnan in Samvat 1821 i. e. 1764 A.D. The work is still unpublished

24 BHĀI RĀIMALL .

He was Jaipurian scholar of the 18th Century and wrote two works. One is Gyanānanda Srāvākācāra and the other is Carcāsāra. He also wrote a fine description of Indradhvaja Pūjā which was performed in Jaipur City in V S 1821 (1764 A.D.). From the detailed description made in this work his scholarship may be seen. Scholars of Jaipur City like Pt. Daulat Rāma, Todar Mala and Jai Canda etc., praised him for his knowledge and wisdom in their works.

25. DAULATA RĀMA KĀSLIWĀL :

Daulata Rāma Kāsliwāl was a prominent Hindi Scholar of the 18th Century. He was born in Baswā, an old town of the Jaipur State. His father was Ānanda Rāma. He came to Jaipur in search of service and was appointed Vakil of Jaipur State at Udaipur². He stayed there for a long time. He was greatly interested in literary

1. रायमल साधर्मी एक, जाके घट में स्वपर विवेक ।

दयावान गुणवन्त मुजान, पर उपगारि परमनिधान ॥

—Padam Purāna by Daulat Rāma.

2. वसुधा का वासी यहै अनुवर जय को जानि ।

मन्त्री जयसुन को सही जाति महाजन जानि ।

जय को राखे राण वै, रहे उदयपुर माहि ।

जगतसिंह कृपा करै राखै अपने पाहि ॥

—Adhyātma Bārahkhari.

work. As a matter of fact he created a very good atmosphere of reading old Purāṇas and other works amongst Jainas. There are about 15 works written by this scholar and amongst them are *Punyāśrava Kathā Kosa* (1720 A.D.), *Ādipurāṇa Bhāṣā* (1716 A.D.), *Padma Purāṇa Bhāṣā* (1766 A.D.), *Harivaṇṣa Purāṇa Bhāṣā* (1778 A.D.) and *Ādhyātma Bārāh Khari* (1741 A.D.) are very well known. Except the last work all are in Hindi prose. His *Adhyātma Barahkhari* is a voluminous work having more than 3000 verses. Only one copy of this big manuscript has been found so far in the Jaina Śāstra Bhaṇḍār of Terāpanthī Temple, Jaipur. His works like *Ādipurāṇa* and *Punyāśrava Kathā Kosa* have been published. One example of his Hindi prose is given below :—

तब रावण ने उछलकर इन्द्र के हाथी के मस्तक पर पग धर अति शीघ्रता कर गजसारथी को पाद प्रहार तै नीच डारा । भर इन्द्र को वस्त्र से बाधा भर बहुत दिलासा देकर पकड़ अपने गजपर ले आया । भर रावण के पुत्र इन्द्रजीत ने इन्द्र का पुत्र जयन्त पकड़ा । अपने सुमटो को सीपा और आप इन्द्र के सुमटो पर दौड़ा । तब रावण ने मने किया । हे पुत्र ! अब रण से निवृत्त होवो क्योंकि समस्त विजयार्थ के जे निवासी विधाधर तिनका मिर पकड़ लिया है । अब समस्त अपने अपने घर जावो । सुख से जीवो । शालि से चावल लिया तब पराल का कहा काम ! जब रावण ने ऐसा कहा तब इन्द्र-जीत पिता की आज्ञा से पीछे बाहुडा । भर सर्व देवो की सेना शरद के मेघ के समान भाग गई जैसे पवन कर शरद के मेघ विलय जाय । रावण की सेना मे जीत के वादित्र बाजै, डोल नगारे शंख भाँभ इत्यादि अनेक वादिओ का शब्द भया । इन्द्र को पकड़ा देखकर रावण की सेना अति हर्षित भई ।

Padma Purāṇa p. 133

26. DILĀ RĀMA .

Dilā Rām's forefathers came from Khandelā a part of Jhunjhunu district of Rājasthān. First of all they settled at Ṭoḍarāisingh but on the request of Būndī Darbar they shifted to Būndī. He was a Khandelwāla and Pāṭnī was his Gotra. His father's name was Bahūbli. Dila Rām wrote two works in Hindi, one is called *Dilārāma Vilās* and the other is *Ātma Dwādaśī*. The first work was completed in 1768 V.S. It is a good collection of small works of the poet. He has written some description of Būndī at the end of the work, which is as follows:—

वन उपवन चहु नदन से मधि गिर मेर नदी गंग सम सोमहि बढावती ।
अतुल विलास मे वसत सबै धनपति धन भौन भौन रमातिय गावती ।
महल विमान समा सुर मधि राजै राव, बुद्ध ईव जिम जाके किनि लखि आवती ।
अ धनि सुनियत नैननि को अमिलाष पूजत लखै तै ऐसी बूंदी अमरावनी ।

बमि विपुल आदर सहित, ल्याए रतन नरेस ।
 सी कविकुल वंशावलि, वरखत करत सुदेस ।
 प्रथम खडैले तै प्रगट,
 जाति धर्म जिनराज ।
 पुन पट्टन तै पाटनी,
 जाको विपुल समाज ।
 सो वगुन सक्षेप सौं,
 दस पीढ़ी मध्य चारि ।
 टोडें प्रथम विचार पुनि,
 पट बू दी मध्य चारि ॥
 -+-----+-----+
 सतरासे अठसठि समै, दसमी विजै कुमार ।
 लगन महरत बार सुभ, भयो ग्रन्थ तत्सार ॥

27. BHATṬĀRAKA VIJAY KĪRTI .

He belonged to the Bhaṭṭarak Gṛādi of Ajmer. He was a learned scholar and took great interest in copying the manuscripts. There are several manuscripts written by him which are placed in the Jaina Grantha Bhaṇḍār of Ajmer. He wrote one work called Karṇāmrata Purāṇa in St. 1826 (1769 A.D.). This is a good work of Hindī literature. Upto the time of Vijay Kīrti, the Jaina Śāstra Bhaṇḍār of Ajmer continued to be a literary centre. His other work is Śrenik Carita which has been recently discovered in the Ajmer Grantha Bhaṇḍār. This was composed in the year 1770 A.D. His other works are Bhart Bahubali Samwād and Sarswati Kalpa etc.

28. HARI KRĪŚNĀ PĀNDE :

Harī Kṛīśṇa Pānde was a Hindī story writer of the 18th Century. He was the pupil of Vinay Sāgar and wrote 7 stories in simple Hindī verse. Some of his stories are Ratnatraya Kathā (1709 A.D.), Ananta Vrat Kathā, Daśa Lakṣana Vrata Kathā (1705 A.D.) Jyestha Jinavar Kathā (1701 A.D.), Purandara Vīdhān Kathā (1711 A.D.)

-
१. सबत सतरहसै अठसठि समै, फागुन मास सुमार ।
 दसमी दिन पंडित कहौ, नाम बृहस्पतिवार ॥२५॥
 सूरदेस हरि कत सुभ, पारसनाथ सुभ खान ।
 तिन समीप बरनी कथा, हरिकृष्ण नाम सुजान ॥२६॥

and Nisālyāṣṭamī Kathā. All these stories are available in the collection of Śāstra Bhaṇḍār of Fatehpur (Sekhāwāī). The works have not been published so far. He was a Jaina saint and lived in Pārśwanātha temple where he wrote all his works.

29. DEEP CANDA KĀSLIWĀL :

He was a Rājasthānī scholar, born at Sāngāner but settled permanently in Āmer. He had great interest in spiritualism and wrote his works mainly on this subject. His works Anubhava Prakāśa, Cida Vilāsa, Ātmāvalokana and Parmātma Purāṇa are in Hīndī prose and Gyāna Darpana, Swarūpānanda and Updeśa Ratnamāla are in Hīndī verse. He completed Cida Vilāsa in St. 1779 i. e. 1722 A.D. Two examples of his Hīndī prose are as follows:—

इस ग्रन्थ में प्रथम परमात्मा का वर्णन किया । पीछे उपाय परमात्मा पायवे का दिखाया ।
ज परमात्मा को अनमी कियो चाहै तो या ग्रन्थ को बार बार विचारो । यह ग्रन्थ दीपचन्द साधर्मि कियो
है वाम सांगानेर । आमेर मे आये तब यह ग्रन्थ कियो । सवत् १७७६ मिति फागुण बुदी पंचमी को यह
ग्रन्थ पूर्ण कियो ।

—Cida Vilāsa

जैसे बानर एक काकरा के पड़े रीवे तैसे याके देह का एक अंग भी छोड़ै तो बहुतैरा रीबै ।
ये मेरे और मैं इनका भूँठ ही ऐसे जडन के सेवन तै सुख मानै । अपनी शिवनगरी का राज्य मूल्या, जो
श्री गुरु के कहै शिवपुरी को समालै तो वहा का आप चेतन राजा प्रविनाशी राज्य करै ।

—Anubhava Prakāśa

30—SADĀSUKHA KĀSKIWĀLA:—

He was a Jaipurian scholar born at Jaipur in 1795 A. D. His father Dūli Canda was a famous businessman of his time. He studied with Śrī Mannālāl Sīnglākā who was himself a good scholar and obtained good knowledge of Hīndī, Sāṁskṛit and Prākṛit languages. He translated into Hīndī prose ten works of Prā-

1 डैडराज के वण माहि, इक किबित जाना ।

दूलीचन्द का पुत्र, कासलीवाल विख्याता ॥४॥

नाम सदासुख कहें, आत्मसुख का बहु इच्छुक ।

मो जिनबानि प्रसाद, बिषयत भए निरिच्छुक ॥५॥

krit and Sanskrit literature of which Samuyasāra and commentary on Tattwārtha Sūtra called Arthaprakāśikā¹ (1857 A. D.) are well known. He died in the year 1866 at the age of 71. Pārasdāsa Nigotīā was his chief pupil and wrote a very good account of himself in his work Gyāna sūryodaya Nāṭak.

31. PANNĀ LĀL CAUDHARI

He was Hindi Scholar of the 19th Century. He had translated works of Sanskrit and Prākṛit into Hindi prose and poetry. He was a good copyist also. More than 30 works were translated by him. Several manuscripts copied by him are available in the Grantha Bhandārs of Jaipur and other places. Subhāsitāvalī was the first work written by him in the year 1835 A.D. His later work are Yogasāra Bhāsa, Pāṇḍava Purāna Bhāṣā, Jambu Swāmī Carita Bhāsa, Uttar Purāna Bhāṣā and Bhāvisya Datta Carita Bhāṣā etc.

32. PĀRASDĀSA NIGOTIĀ

He was a son of Risabha Dāsa Nigotīā, who was himself a scholar, so he inherited the literary taste from his father. He also remained in company of Sadā-sukha Kāśīwāl a great Hindi scholar of 19th Century. He translated Gyānasūryodaya Nāṭak in Hindi prose in 1853 A. D. His small works have been collected in Pārsva Vilās, His third work is Sāra Caubīsī which was completed in the year 1861 A.D. He breathed his last in Ajmer in the year 1879 A. D.

33. BUDHAJAN.

He was born in Jaipur City, His full name was Virdhī Canda. He was a very good poet of the 18th and 19th Century and composed his works between Samvat 1859 to 1889 (1802 to 1832 A. D.) He composed Budhjana satsat in samvat 1879 (1822 A. D.). His works are regarded of high quality. His other works are Tatwārtha Bodha, Pancāstī Kāya and Badhjana Vilāsa.

34. KESARI SINGHA.

He was a scholar of Jaipur City belonging to the 19th Century. He was a lover of literature and spent the whole of his life either in study or in writing works,

1. संवत् उगणीसी अषिक्, सोदह आदितवार ।

सुदि दशमी वैशाख की, पूरण कियो विचार ॥३॥

On the request of Gyan Canda Chābrā, grand son of Bālcanda he translated into Hindi prose Vardhamān Purāṇa, a Samskrit work of Bhaṭṭārak Sakalkirti. The centre of his literary activity was the Jaina temple Laškara, Jaipur. He was also a good copyist and several manuscripts written by him are found in the Sāstra Bhaṇḍārs of Jaipur. The description of Jaipur City given by him in his works is as follows :

नगर मवाई जयपुर जालि, ताकि महिमा अविच प्रवर्तन ।
जगतसिंह जहां राज करेह, गीत कुछाहा सुन्दर देह ॥१॥
देस देस के आवे जहा, माति माति की बस्ती तहा ।
जहां मरावग बसै अनेक, केईक के घर माहो विवेक ॥३॥

—The work is still unpublished

35 DULI CANDA .

Duli Canda was a great literary man. He collected in his life about 800 manuscripts travelling throughout India. He devoted most of his time in copying the manuscripts and safely preserving them. He was not a Rājasthāni Scholar by birth but he lived in Jaipur for about 25 years and established a Sāstra Bhaṇḍār in the Jain Terāpanthī temple, Jaipur. He travelled throughout India thrice and wrote a travel book called Jaina Yātrā Darpana. He saw several Grantha Bhaṇḍārs and prepared a authorwise Catalogue. It was perhaps first attempt amongst the Jains for preparing such a catalogue of the manuscripts placed in various Grantha Bhaṇḍārs in India. He wrote more than 15 works in Hindi and died in Agra in the year 1877 A. D. The names of his important works are as follows .

- (1) Updesa Ratnamālā, (2) Gyāna Prakāsa Vilāsa,
- (3) Ārāadhanāsār, (4) Mratyū Mahotsava,
- (5) Jaināgaraparakriyā, and (6) Sadbhāsitāvalī etc

All these works are preserved in his own bhaṇḍār and waiting for publication.

36 NĀTHULAL DOSI :

He was a Jaipurian and grandson of Dūlicanda and son of Siva Canda. Sadāsukh Kāśliwāla was his teacher and dewan Amar Canda was his great admirer.

(1) Preserved in Bābā Dulicanda Grantha Bhaṇḍār, Jaipur.

(2) Preserved in Sanmati Pustakālaya, Jaipur.

He completed *Sukumāla Carita* in 1918 V. S. (1861 A. D.) on the request of Hara Candra Gangwal. At the end of the work he gives a description of the Jaipur City and of himself which runs as under :

हूँ बाह्य देश मध्य जैपुर नगर सोहैं,
 च्यार वरुं राह चले अपने सुधर्म की ।
 रामसिंह भूपत के राज माहि कमी नही,
 कमी कछु दृष्टि परै जानी निज कर्म की ॥
 वैश्यकुल जैनी को पूरब कृत्य पुण्य यकी,
 पायो यह खेलो सब मुदी दृष्टि धर्म की ।
 जैन जैन कान सुनौ आत्म स्वरूप मुनी,
 चार अनुयोग मनौ, यही सीख मर्म की ॥

DISCOVERIES OF THE VARIOUS WORKS

Most of the Grantha Bhaṇḍārs were not previously seen by any scholar so the various works in Sāṃskṛit, Prākṛit, Apabhraṃśa, Hindī and Rājasthānī could not come to light and the scholars were not aware of their existence. As a result of survey of these Grantha Bhaṇḍārs of Rājasthān hundreds of works written in various Indian language have come to light. A list of such works written in Apabhraṃśa and Hindī is gives in Appendixes III & IV. From the notes on some of these works, scholars may form an idea about the wealth of literature which is preserved in these Bhaṇḍārs. In these pages a very short description of some works have been given.

The number of such works are as follows :

(a) Prākṛit works.....	3
(b) Apabhraṃśa works	14
(c) Sāṃskṛit works	12
and (b) Hindī and Rājasthānī works	
13th Century.....	1
14th Century	2
15th Century.....	9
16th Century... ..	23
17th Century.....	14
18th Century.....	3

PRĀKRIT & APABHRAMŚA WORKS

1. PĀSA CARIU :—

Pāsa Cariu was written by Kavi Devacandra who appears to be a poet of 11th or 12th Century. It deals with the life of Pārśva Nātha, the 23rd Tīrthankara. The poet calls it Mahākāvya. There are eleven sandhis in the work which have 202 Kaṭvakas. In the first portion of the work, the life of Pārśvanātha and in the later portion of the work, his previous lives have been described.

The writer of this work was the pupil of Vāsavacandra who was in the Bhaṭṭa Jaka line of Śrī Kīrti, Deva Kīrti, Mādhavacandra, Abhayanandī, Vāsavacandra and Devacandra.

The manuscript of the work is preserved in the Śāstra Bhaṇḍār of Nāgaūr.

2. GURŪ PARIVĀḌĪ OR PAṬṬĀVALI :—

This is a Paṭṭāvalī of Khartaragaccha, a Śwetāmbara Sect. It was written in Apabhramśa by Paiha Kavi. It has 10 Kaṭis, a kind of metre. The manuscript is available in the collection of Grantha Bhaṇḍār of Jaisalmer. The beginning and end of the manuscript is as follows :—

BEGINNING :—

जिण दिट्ठइ आणदु चडइ, भइ रहसु चउग्गुणु ।
 जिण दिट्ठइ भइ हइ पाउ तरु निम्मलु हुइ पुणु ।
 जिण दिट्ठइ सुहु होइ कट्ठु पुव्वुक्किउ नासइ ।
 जिण दिट्ठइ हुइ रिद्धि दूरि दारिदु णासइ ।
 जिण दिट्ठइ हुइ सुइ धम्ममइ अणुहु काइ उइक्खहु ।
 पहु नवफणि मड्डिउ पासजिणु अजयमेरि कि न पिक्खहु ॥

END

वक्खाणिणइ त परमतत्तु जिण पणासइ ।
 आराहिणइ त वीरणाहु कइ पल्लु पयासइ ॥
 धम्मु त दयसंजुत्त जेण वर गइ पाविज्जइ ।
 चाउ न अणखड्डियउ जु वहिणु सलहिज्जइ ॥
 जइ ठाउ त उत्तिमु मुणिवरह बि पवर वसहि हो चउर नर ।
 तिम सुगुरु सिरोमणि सूरिवर खरतर सिरि जिणदत्त वर ॥१०॥

इति श्री पट्टावली । सवत् ११७१ वर्षे पत्तनमहानगरे श्री जयसिंहदेवविजयराज्ये श्री खरतर-
 गच्छे योगीन्द्रयुगप्रधानवसतिवासिनां श्रीजिनदत्तसूरीणां शिष्येण ब्रह्मचन्द्रगणिना लिखिता । ॐ शुभ
 भवतु । श्रीमत्पार्ष्वनाथायनमः ।

3. ŚĀNTINĀHA CARIU :—

Śāntināha Cariu is the work of Śubha Kīrti. He refers to himself as Ubhaya BHĀṢĀ CAKRAVARTI, emperor or scholar of two languages and as such it is presumed that he was the scholar of Samskrit and Apabhraṃsa languages. He planned his work as Mahākāvya Śāntināha Cariu deals with the life of Śāntinātha, a Jaina Tirthankara. The work contains 19 Sandhis. The exact date of its composition is not given in the work but it appears that it was written in the 13th or 14th Century. One manuscript is preserved in the Śāstra Bhaṇḍār of Nāgaur. This manuscript was copied in 1494 A. D. and was got written by Brahma Vīra and Brahma Lāla pupil of Bhaṭṭāraka Jinacandra.

4. PRĀKRIT CHANDA KOṢA :—

This is a beautiful Chanda Koṣa which has been found in a Guṭakā of the Śāstra Bhaṇḍār of Jaina temple Pāṇḍyā Lūpakaranji. The total number of the Gāthās is 78. The metres given in the book are as follows :—

1. Somakānta	2. Dodhaka	3. Motiyādāma
4. Trotaka	5. Yatibahula	6. Bhujangaprapāta
7. Kaminimohana	8. Mainākula	9. Chappaya
10. Rodaka	11. Nārāca	12. Ḍumilā
13. Vihān	14. Gīta	15. Vijay
16. Phuta Vansara	17. Dohādodhaka	18. Haṃsododhaka
19. Soṭana	20. Cūlkā	21. Upacūlikā
22. Uggāha Dohā	23. Rasākula	24. Skandhaka Daṇḍaka
25. Kuṇḍaliyā	26. . Candrāyana	27. Berāla
28. Rādhaka	29. Vastu	30. Duvai
31. Padhaḍi	32. Caupai	33. Kuṇḍalinī
34. Candrāyanī	35. Laghucaupai	36. Aḍilla
37. Bhinna Adilla	38. Ghattā	39. Mehāni
40. Mahā Mehāni	41. Nārāca (Prakarantara)	42. Ekāvali
43. Cudāmaṇi	44. Mālatī	45. Padmāvati
46. Gāthā	47. Vipri	48. Chatrini
49. Vaisyī	50. Śūdrī	51. Pathyā
52. Vipulā	53. Capalā	54. Mukha Capalā
55. Jaghanya Capalā	56. Vigāhā	57. Gīti
58. Upagīti	59. Guhiṇī	

5. PAUMA CARIU ṬIPPANA :—

Paum Cariu written by Svayambhu, is the earliest work of Apabhramśa literature so far discovered. It was composed in the 8th Century A.D. It is a Jaina Rāmāyana which describes the life of Rāma according to Jaina mythology. From a literary point of view, Pauma Cariya is considered one of the best and richest work not only in Apabhramsa but also in any Indian language.

A small Samskrit commentary of this work has been discovered in the Grantha Bhaṇḍār of Jaina temple Terāpanthī, Jaipur. Though the date of the commentary is not given, the manuscript is an old one. It appears that it was composed in about 13th Century. It renders the difficult words of Apabhramśa into Samskrit. The commentary begins as under :—

स्वयम्भुव महावीर प्रणिपत्य जगद्गुरु ।
रामायणस्य वक्ष्यामि टिप्पण मतिशक्ति ॥

गुरु परमेष्ठि वृषभनाथ अथवा गुरुवश्च ते पञ्चपरमेष्ठिनः । ते अर्हंतसिद्धाचार्योपाध्यायसाधवस्तत्र तिहुयण लगणखम इति पाठः । पुरुष पुनः संस्कृत प्राकृत व्याकरण छन्दो द्विसप्तानभारतसूत्रकान्तर आरिसु विरतनमहामुनिप्रणीतरामायणशास्त्र । परगुरु परमेष्ठि नत्वेति पूर्वमस्कारादुपरि चतुर्विंशति परमजिनान्मसकृत्य कावे काव्येन ॥१॥

6. ĀNANDĀ :—

Ānandā is a small work which consists 42 stanzas. The main subject of the work is ethics. The stanzas express lofty sense in a few words. They touch the various spheres of life of a man and teach him to remain honest and pious. The date of the work is not given but it seems that it was composed in about 13th. Century.

The manuscript of the work is preserved in Āmer Śāstra Bhaṇḍār Jaipur. Some of the stanzas are as follows :—

अप्पु सिरजणु परम सिउ अप्पा परमाणुदु ।
मूढ कुदेवण पूजयइ आणदा रे ! गुरु विणु भूलउ अमु ॥२॥
× × ×
मितरि भरिउ पाउमलु, मूढा करहि सण्हाणु ।
जे मल लाग चितमहि आणदा रे ! किम जाय सण्हाणि ॥४॥
× × ×
केइ केस लुचावहि, केइ सिर जट मारु ।
आप्प बिदुण जाणहि आणदा ! किम पावहि भवमारु ॥६॥

पाखि मासि भोयणु करहिं पण्डितासुनि रासु ।

अप्पा ज्झाइए जाणहिं आणंदा ! तिह एइ जमपुरि वासु ॥११॥

× × ×

हरिहर वंभुवि सिक्खणी मणु बुद्धि लक्खिउए जाई ।

मध्य सरीर हे सो वसइ आणंदा ! लीजहिं गुरुहिं पसाई ॥१८॥

× × ×

सो अप्पा मुणि जीव तुहँ अण्हकरि परिहारु ।

सहज समाधिहिं जाणियई आणदा ! जे जिण सासणि सारु ॥२२॥

× × ×

अप्पा संजमु सील गुण अप्पा दंसण एणु ।

वउ तउ संजम देउ गुरु आणंदा ! ते पावहिं एण्वाणु ॥२३॥

× × ×

सिक्ख सुणइ सद्गुरु मणइ परमाणंद सहउ ।

परम जोति तसु उलहसई आणदा ! कीजइ एणम्मलुमाउ ॥२६॥

× × ×

पढइ पढावइ अणचरइ, सो एणु सिक्खपुर जाई ।

कम्महण भवणि दलणिण आणदा ! भवियण हियइ समाई ॥३८॥

× × ×

समहम भावें रंगिमा अप्पा देखइ सोई ।

अप्पउ जाणइ परहणई आणदा ! करई गिरालब होई ॥४०॥

7. AN OLD LETTER IN PRĀKRIT .—

This is a letter written in Prākṛit language. It shows how in the old times, letters used to be written. The letter seems to be of that period when Bhojpatra and paper were used for writing as it was mentioned that whether there was no Bhoja leaf so that no letter was sent. This is an important letter which has been found in a Guṭakā of Śāstra Bhaṇḍār of Pāṇḍyā Lūnakaraṇji Jaipur. As there are only nine Gāthas, all of them are quoted below :—

कुसल अम्हाए वर अणवरयं तुम्ह गुणलियंतस्स ।

पट्ठाविय नियकुसलं जिय अम्हं होइ संतोसो ॥१॥

सो दिवसो सा राई सो य पएसो गुणगण आवासो ।
 सुह गुरु तुह मुहकमल दीसइ जत्येव सुहजणण ॥२॥
 कि भग्मुज्जो देसो कि वा मसि नत्थि तिहुयणे सयले ।
 कि अम्हेहि न कज्ज ज लेहो न पेसिओ तुम्हे ॥३॥
 जर भुज्जो होइ मही उयहि मसी लेहिणी य बणराई ।
 लिहइ सुराहि वणा हो तुम्ह गुणा ण याणंति ॥४॥
 जह हसो सरइ सर पड्डल कुचमाइ महुयरो सरइ ।
 चदण वण च नागो तह अम्ह मण तुम सरइ ॥५॥
 जह भद्वण मासे भमरा समरति अब कुसुमाइ ।
 तह भयव मह हियय सुमरइ तुम्हाण मुहकमल ॥६॥
 जह वच्छ सरइ सुराहि वसतमास च कोइला सरइ ।
 विज्जो सरइ गडदं तह अम्ह मणं तुम सरइ ॥७॥
 जह सो नील कलाओ पावस कालम्मि पजर छूढो ।
 समरइ वणो रमिउ तह अम्हं मणं तुम सरइ ॥८॥
 जह सरइ सोय रामो रुप्पिणि कण्हो णलो य दमयती ।
 गोरी सरइ रुद्ध तह अम्ह मणं तुम सरइ ॥९॥

8. ŚRĪPĀLA CARIU :—

Śrīpāla Cariu was composed by Brahma Dāmodara. It describes the life of Śrīpāla who was a great emperor according to the Jaina mythology. In the beginning of the work, the poet mentions the names of the Ācāryas who had flourished before him and declares himself as the pupil of Bhaṭṭāraka Jina Candra. The work was composed on the request of Sāhu Nakhatū, son of Devarāj. It contains only four Sandhis. The manuscript belongs to the Śāstra Bhandār of Jaina temple of Badhī Canda, Jaipur. In the beginning and end of the work, the poet has given a description of his patron. The last puspikā of the work is as under :—

इय सिरिपाल महाराय चरिए जय पयड सिद्धचक्क परमानसयबिसेसगुणायरमणिए बहुरोर
 धोर दुट्ठयरवाहिएसरणिण्णासणो धम्मडं पुरिसत्थायण पयासणो मट्टारय मिरि जिणचद सामि सीस
 बह्म दामोयर विरइए सिरदेवराज शदण 'साहु णत्तु णामकि' सिरिपालराय मुखसगमण वहि वणणणो
 णाम चउत्थो सधी परिच्छेउ समत्तो ।

9. PĀSA NĀHA CARIU (Pārśvanātha Carita)

This work was written by Asawāla son of Lakṣmana. It was completed in Saṃvat 1479 (1422 A.D.) at Karahala village. The poet took one year in completing the work. The work contains 13 Sandhis in which life story of Pārśvanātha has been described. A manuscript of this work is preserved in the Grāntha Bhaṇḍār of Jaina temple Teiāpanthī, Jaipur. The beginning and end of the work is as follows:-

BEGINNING :—

सिवसुह सर सारंगहो सुयमारगहो सारग कहो गुणभरिओ ।
 भगमि भुअण सारंगहो खमसारगहो पणविवि पास जिणहो चरिओ ॥
 भाविय सिरि मूलसंचचरणु, सिरि बलयारयगण वित्थरणु ।
 पर हरिय-कुमय पोमायरिउ, आयरिय सामि गुणगण भरिउ ॥
 धरमचदु व पहचंदायरिओ, आयरिय रयण जस पहु धरिओ ।
 धरि पंचमहव्वय कामरणु, रणुकय पंचिंदिय संहरणु ॥
 वर घम्म पयासउ सावयहं, वयधारि मुणीसर भावयह ।
 भवियण मण पोमाणदयण मुणिपोमणदि तहो पट्ट वरु ।
 हरि समउ रा भवियणु तुच्छ मणु, मणहरइ पइट्ट जिणवर भवणु ।
 वरभवण भवणि जस पायडिउ, पायडु रा अणग मोहणडिउ ।
 राडिया वय रयणसय धरणु धर रयणसय गुणवित्थरणु ।

: पत्ता :

तहो पट्टंवरससि गामें मुहममि मुणि पय-पकयचन्द हो ।
 कुलु खिसि पयासमि पहु आहासमि, सघाहिव हो बहो अणिव हो ।

END :—

कवीरहो रिण्वू इ कुच्छराइ, सत्तरि सह चउसय वत्थराइ ।
 पच्छइ सिरि रिणव विक्कम गयाइ, एउणसीदी सहचउदहसयाइ ।
 भादव तम एयारस मुणेहु, वरि सिक्के पूरिउ गधु एहु ।
 पचाहिव बीससयाइ सुत्त, सहसइ चयारि मंडणहि जुत्त ।
 बहलवखण मूमा सुउ वरिट्ठु, आणंद महेसर भाइ जेट्ठु ।
 जसु पचमुत्त सीहति याइ, हृष करम रयण मह मयणराइ ।
 सो करम उलेविणु सज्जणह, आहासइ गुणियण गुण मणह ।
 जो दुविहलकारइ मुणेइ, जो जिणसासणि दसणु जणेइ ।

जो सम्मत्तायह गुण भगवन्, जो आयम सत्यइ मुणइ मव्वु ।
 जो जीव दव्व तच्छत्य मासि, जो सदासदहं कुणइ रासि ।
 गुणयास भाउ सवग्गु भेइ, जो वग्गु वाग मूल जि भुणेइ ।
 जो सख असख अणत जाणि, जो भव्वाभव्वह कय पमारि ।
 जो घण घण मूलहं मुणइ भेउ, सो सोहिंवि पयइउ गय एउ ।
 भइण मुणइती मज्झुत्थ होउ, अमुणंतह दोसु म मज्झ देउ ।

धत्ता

जिण समय पटुत्तणु गुणगण कित्तणु अवसवि मंहि वित्थारइ ।
 हउ तसु पयबदमि अण्णउ शिंदमि जो सम्मतुद्धारइ ॥१॥
 सो एणउ जियु सिरि पासणाहु, उपसग्गविणासणु परमसाहु ।
 एणउ परमागमु एणि सधु, एणउ पटुवीसरु अरिदुलंघु ।
 एणउ पउरमणु अहिंसभाउ, बुहयणु सज्जणु अमुणिय कुभाउ ।
 एणउ सिरि बाम्ह हो तणउ बंसु, कीलउ गिय कुलिजिमसेरहि हंसु ।
 एणउ जिण धम्मणि वट्ठराउ, लोणायह सुअ हरिवह्माताउ ।
 एणउ एणदणु सहं मा परेहि, चारम्मता उपहसिय मणेहि ।
 एणउ नहु मायस सह सुणण, परमत्थु जेण बुज्झउ मणेण ।
 एणउ अवसवि जिण समय लीणु, खउ जाउ दुट्ठ मिच्छतु हीण ।
 एणउ जो पयइइ पास_चित्तु, आतम सारकिउ गुण_विचित्तु ।
 जा मुरगिरि रवि समि महिप मोहि, ता चउविह.सघहं जणहि बोहि ।
 असुवाल भणइ मइ कयउ राउ, जिणु केवल लोयणु मज्झ देउ ।
 किं चोज जासु वधरिज हवइ, मो कि सेवय रहो तण देइ ।

धत्ता

आजिण मुह एिग्गय सग्गा सुभयम विरतइ लोण हो सारो ।
 ज किउ हीणाहिउ काइमि साहिउ तमहु खमउ भारो ।

इय पासणाह चरिए आयमसारे सुवग्गु अहु मरिए । बुह असवाल विरइए संवाहिप
 सोणियस्स कण्णहुरण सिरिपास एाह एिग्वाण गमणो एाम तेरहमो परिच्छेओ सम्मतो ॥१३॥

10. SAMBHAVA JINA CARIU :—

This is an Apabhramśa work written by Tejapāla. The work describes the life of Sambhavanātha, the third Tīrthankara. The work was composed on the request of Srāvaka Ṭhila who was an Agrawāl Jaina.

The work is divided into five Adhikāras. In the beginning of the work, full account of his teacher Guna Kirti, his patron and himself is given. The manuscript was discovered in the Śāstra Bhaṇḍār of Jaina temple Dīwānji, Jaipur. It contains 62 folios. After 'manglācāraṇa the poet gives the description of his teacher in the following lines:—

पुणु पणवेमि मुणि तवनेय चारु, चिर चरिय कम्म दुक्खावहाक ।
 मुणि सहसकित्ति धम्ममाणुवट्ठि, गुणकीत्ति गुणायक ताह पट्ठि ॥
 तहो सीसु सेय लच्छी णिवासु, जसकित्ति जिणायम पह-पयामु ।
 तहो पट्ठि महामुणि मलयकित्ति, उद्धरिय जेण चारित्त वित्ति ॥
 तहो सीसु णमसमि णयसिरेण, परमपण्णउ साइउ पवर जेण ।
 दो पढम भाण दूरीकरण, तो भाणहि णियमाणु दिण्णु जेण ॥
 गुणमद्, महामद् महमुणीसु, जिण सव्वहो मडणु पचमीसु ।
 जो केवि भव्व कंदोट्ट चद, पणवेप्पिणु तह भवरवि मुनिद ॥

11. PINGAL CATŪRŚITI RŪPAKA .—

This is also a work on Prākṛit metres and has been discovered in a gutakā of Pāṇḍya Lūṅkaranji. The name of the author is not given in the work but it appears that it was composed when Prākṛit and Apabhramśa were popular. It describes or defines 84 metres, the names of which are as follows :—

(1) Sādā	(11) Gandhānā	(21) Gīṭikā
(2) Daṇḍikā	(12) Dacchithā	(22) Ḍillā
(3) Gāhinī	(13) Roḍā	(23) Paddhaḍi
(4) Gāhā	(14) Līlā	(24) Adiallā
(5) Viggāhā	(15) Rangikkā	(25) Madilla
(6) Sinhanī	(16) Viṇumālā	(26) Vaṭṭhu
(7) Uggāhā	(17) Caupaiyā	(27) Vahrattthu
(8) Khandhānā	(18) Pahumāvati	(28) Jhamilla
(9) Vatthuvā	(19) Rūvāmālā	(29) Gayanandu
(10) Dohā	(20) Ghaṭṭā	(30) Payangam

(31) Tinnā	(49) Candānā	(67) Pāikkā
(32) Nārāyā	(50) Cūliyā	(68) Pankā
(33) Duvai	(51) Cāraṇa	(69) Vānī
(34) Pāvānī	(52) Kamalā	(70) Sālūda
(35) Vallaggiyā	(53) Dīpakkā	(71) Rāsā
(36) Cānvar	(54) Mottidāma	(72) Tāṇī
(37) Sāmānī	(55) Sārangā	(73) Candāmālā
(38) Dhāriyā	(56) Bandhā	(74) Cakkā
(39) Khanjā	(57) Vijjohā	(75) Hārakkī
(40) Tungā	(58) Narahancā	(76) Dhūā
(41) Sikkhā	(59) Pancā	(77) Takkā
(42) Toṭaka	(60) Saṁmohā	(78) Khandā
(43) Bhujangaprayāta	(61) Cauranśā	(79) Khanḍlayā
(44) Līlā	(62) Hansā	(80) Kambalayā
(45) Lagganiyā	(63) Manghānā	(81) Dhavlangā
(46) Jamakkānā	(64) Khandā	(82) Vimbā
(47) Phari	(65) Khanjā	(83) Ḍambaliya,
(48) Morakkā	(66) Harsankhāṇa	(84) —

Apart from these metres, the poet gives also examples of sub-divisions of the metres. He also mentions the name of the poet Ralha, the maker of Upcūliu Chanda :—

दोहा छद्मवि पठम पदि दह दह कल सजुत सुमठ सविमल दह ।

उपचूलिउ बुहियण सुणहु गुरु गण सुण सजुत जपेद रल्ह कवि ॥

the beginning and end of the poem is as follows—

जा विज्जा अउराणणेर सारिसा जा अउमुए समूणा ।

जा विज्जाहर-जक्ख-किन्नर-गणा जा सूर इ दाइया ।

जा सिद्धाण सुरा एराण कइणा जा धुवय निच्चय ।

सा अम्हाण सुहाण विमला वाणी सिरी मारया ।

जो विविह सत्थ सायर परयंतो सविमलजल हेय ।

पठणग्मास तरंडो नाएसो पिगलो जयउ ।

End — तोसद्बुधमत्तय एरसजुत्तय पडियलोय चर्धति एरा ।

विस्सामयरिट्ठिय एरसदिट्ठिय पायण सिट्ठिय तिण्णिणघरा

दासप्पढ—मंचिय अट्ठतहचिय चउदह तिण्णिणवि कियणिलय

ओ एरिस छंदय सेस फणियय सो जागे मुच्च डबलिय ॥

इति डबलियाछद समाप्तः । इति पिगलस्य चतुरशीतिरूपकाः समाप्ताः ।

12. NEMINĀHA CARIU :-

The Nemināha Cariu was composed by Dāmodara. It was completed before Pandit Kamal Bhadra and on the request of Rāma Candra.

इह सोमिणाहचरिए महाभुणि कम्बलमहपच्चक्खे महाकइ कणिट्ठ दामोदर विरइए
पडिय रामयंद आएसिए मल्हसु अनग्गएउ आयाणिएण जम्मप्पात्ति नामा पढमो
सधि परिच्छेओ सम्मत्तो ।

It describes the life of Lord Neminātha. An incomplete manuscript of this work is preserved in the Śāstra Bhaṇḍār of Pāṭodī Jain temple Jaipur. It contains three sandhis. The first Sandhi deals with the birth of Neminatha, the second deals with the war between Jarāsandh and Lord Kṛṣṇa and in the third Sandhi, the description of Neminātha's marriage is given. There may be four to five sandhis in the work. The first two folios are missing

13. YOGASĀRA :-

Yogasāra was written by Bhaṭṭāraka Śruta Kīrti. His other three works are Dharma Parikṣā, Harivaṇṣa Purāna and Parmeṣṭī Prakāśasāra. Yogasāra is the fourth work of the poet, which has been discovered in the Śāstra Bhaṇḍār of Terāpanthī Jain temple, Jaipur. It is divided in two sandhis. The last page of the manuscript has been eaten by ants so the portion in which the date of completion is given, could not be known. From Yogasāra the following information about the poet is available.

That he was the pupil of Tribhuvan Kīrti pupil of Devendra Kīrti.

That it was completed in Jerhat City in the temple of Nemināthā. The works ends as follows—

इय जोगध्यानानुसारे चिरसूग्गिपउत्तियाणु अणुसारे बहुजोयस्स
विसेसो पढमारंभेणसंकरुहं सो कयसुदकित्तिसउण्णो भविया
आयण्णिच्चित्तसंतोसो बुहयणु गरपयमत्तो एणम बिदोऊ
परिच्छेऊ सम्मत्तो ॥ संधि २॥

14. Vidhawā Śīla Samrakṣaṇopāya :—

There are only ten gāthās in the work in which means for safeguarding the chastity of the widows have been mentioned. This is a book on social custom which throws some light on the society of the period and position of the widows in the society. As the number of the Gāthās is only ten, all of them are quoted. From the language of the work it appears that the work was composed in the 15th or 16th Century at the latest :—

- पुरिसेण सह सहास सभास वत्तकारण मेगते ।
एगट्ठाणे सयणासणाइ पइरिक्कठाण च ॥ १ ॥
- पुरिसस्सवालविवरणं अगोहलिण्हाणं मलणमम्भगो ।
दिट्ठीइ दिट्ठिबंघो विलेवणं चलणं धुवणं च ॥ २ ॥
- तबोल कुसुम कु कम कर्णूरं सुरहि तिल्ल कत्थूरी ।
केस सरीर नियसणं वासणमेलाइ सिरिखंड ॥ ३ ॥
- नहदत्त अल्लय सीमत्त केस रोमाणं तहं यं परिकम्प ।
अच्चंतमुच्चघम्मिल्लबधणं वेणिबधं च ॥ ४ ॥
- नाहि नियंबं-उरत्थल-पयासणं पुरिस-सेव-करणं च ।
नर-सुर-तिरिए दट्ठं कामकहे पुव्व रव सरणं ॥ ५ ॥
- सव्वच्चियं आभरणं अलत्तं यं अजणं अणुवरितं ।
हिडोलयं खट्टाई-सयणं तहं कूलिअएउ ॥ ६ ॥
- कोमंमं पट्टउल तिलवासाईणि अच्छवत्थाणि ।
इगमत्ती जुयलस्स उ परिहणं उव्वडो वेमो ॥ ७ ॥
- खीरं कामुद्दीवणं-बंजणमाहारमहियमहणं च ।
जणं समवाए कोउग-पलोयणं धम्मठाणं बहि ॥ ८ ॥
- परं गिहगमणं एगामिखीइणिंसि बाहिरिम्मि गिरस्सरणं ।
अमच्चम-रत्त-उलगाणं तलियाणं तहं परिमोणं ॥ ९ ॥
- सिगारत्थं दप्पणं-पलोयणं मिदियाइ नहं रागो ।
एमाइ विहव महिलाणं विवज्जए मीलरक्खट्ठं ॥ १० ॥

15. SANDEŚA RĀSA ṬIPPANA :—

Sandeśa Rāsa is a famous work of Apabhramśa literature written by Abdul Rahmān, the only Muslim writer of Apabhramśa. It is a work of 14th Century and was composed on the lines of Meghadūta of Kālidāsa. A Saṁskṛit Ṭippaṇa (commentary) has been discovered in the Śāstra Bhaṇḍār of Terāpanthī Jaina temple, Jaipur. This is one of the best Saṁskṛit commentaries so far found in the manuscript libraries of India. It clears all the doubts and gives an easy sense of the Apabhramśa words. The total number of the gāthās is 220. The manuscript is incomplete as the first three pages are missing. It was written in the year 1551 A. D.

16. PĀRŚVA PURĀNA :—

This is an Apabhramśa work written by poet Raidhu (15 th Century). It describes the life of pārśvanātha written on the request of Khema Sīdhu. The Purāṇa is divided into 7 Sandhis. One manuscript copy of the year 1686 A. D. has been discovered in the Grantha Bhaṇḍār of Bolīrī temple Kotah.

इय सिररिपामणाहपुराणे आयममत्थस्स अत्थिसुणिहारो
मिरि पडिय रयघू विरइए सिरि महाभव्व खेवसाहणामकिए
मिरि पासणाह गिवाणकल्लाणवण्णणो णाम मत्थमो सधो
परिच्छेऊ समत्तो । ७ । सधि । इति श्री पार्श्वनाथपुराण
समाप्त । सवत् १७४३ वर्षे माघकृष्णचन्द्रवारे लिखित महानंद
पुंकर मल्लान्मज्ज पालवनिवासी ।

17. JAMBU SWĀMI CARIU :— (Saṁskṛit commentary)

This is a Saṁskṛit commentary on the famous Apabhramśa work 'Jambu Swāmi Cariu' of mahākavi Vira. It has been discovered in the Śāstra Bhaṇḍār of Jaina temple Terāpanthī, Jaipur. The manuscript was copied in Saṁvat 1565 (1508 A. D.) It is a good commentary which clears some difficult words. The commentary on the first Sandhi is written in detail in comparison to the other sandhis. It covers one third portion of the manuscript. From the commentary it appears that in the 13 th and the 14 th centuries, the Saṁskṛit was used as medium for understanding the difficult words of Apabhramśa even.

SAMSKRIT WORKS

1 MEGHĀBHYUDAYA :—

It is a short poem on Meghadūta of Kālidāsa. The whole poem is finished in 38 saṃskṛit stanzas. The manuscript is in the collection of Granth Bhaṇḍār of Jaisalmer. The first stanza of Meghadūta has been written as under —

काचित् काले प्रमुदितनदघ्नीलकण्ठधनागे,
व्योमाटव्यां प्रतिदिशमल सञ्चरन् मेघनागे ।
बद्धारम्भ वदति वनिता स्म प्रवासाय कान्त,
कामश्चाप वहति हितदा विस्फुरच्छायकान्तम् ॥ १ ॥

The end of the work is as follows :—

विद्युन्लता लसति काञ्चनसन्निभार,
धाम्नो वहन्ति धनवन्ति नभानिभारम् ।
उच्चै रसत्यविरत जलदोऽस्तवारि—
रस्मिन् प्रयातु समये प्रिय यस्तवारि ॥ ३८ ॥
इति मेघाभ्युदयकाव्य समाप्तमिति ॥ छ ॥

2 JĪTASĀRA SAMUCCAYA —

This is also a new work which has been found in the Grantha Bhaṇḍār of Ajmer. Jītasāra Samuccaya was composed by VRIṢABH NANDI. According to Śrī Jugalkishore Mukhtār, the scholar flourished earlier than the 9th century. There are 700 śloka in it. Though in the original work the number of slokas are stated to be 600. This shows that some verses were interpolated by some copyists.

The subject matter of the work deals with punishments, which are to be inflicted when the Jaina principles are violated.

3. NYĀYA VĀRTIKA ṬIPPANĀ .—

This is a commentary on Nyāya Vārtika written by Bhārdvāj in Samskrit. This is a non Jain-work. The manuscript exists in the Grantha Bhandar of Jaisalmer. It belongs to Samvat 1279 i.e. 1222 A. D. The end of the manuscript is as follows :—

यो ऽ क्षपादमर्षि न्यायः प्रत्यभाद् वदतांवरम् ।
 तस्य वात्स्यायन इदं भाष्यजातमवर्त्तीयत् ॥ १ ॥
 जतीनां सप्रपञ्चानां निग्रहस्थानलक्षणम् ।
 शास्त्रस्य चोपसंहारः पञ्चमे परिकीर्तितः ॥ २ ॥
 यदक्षपादप्रतिमो भाष्य वात्स्यायनो जगौ ।
 अकारि महत्तस्तस्य भारद्वाजेन वात्तिकम् ॥ ३ ॥

इति पञ्चमोऽध्यायः समाप्तः ॥ छ ॥ न्यायावार्तिकं
 समाप्तमिति ॥ छ ॥

संवत् १२७६ वर्षे फागुन सुदि ६ बुधे प्रल्हादनपुरस्थितेन ठ. विल्हणेन
 न्यायवार्तिकपुस्तकं समाप्तमिति ॥ श्रीमज्जिनपतिमूरिशिष्य श्रीजिनेश्वर-
 सूरिंगा उपदेशेन ॥

4. ADHYĀTMA RAHASYA :—

Adhyātma Rahasya written by Pandit Āśādhara of the 13th Century was unknown to the scholars till about ten years ago but it has been discovered now in Jaina Śāstra Bhandār of Ajmer. This work was composed by the order of his father. This is on the subject of Adhyātma (spiritualism). The name of Adhyātma Rahasya mentioned by the poet in his ANAGĀRA DHAMĀMRITA (1243A.D.) as such it appears that it was composed before 1243 A. D. The total number of verses is 73. The beginning and the end of the manuscript is as follows :—

Beginning

मन्येभ्यो भजमानेभ्यो यो ददाति निजं पदम् ।
 तस्मै श्रीवीरनाथाय नमः श्रीगौतमाय च ॥ १ ॥

End

शश्वच्चेतयते यदुत्सवमम ध्यायन्ति यद्योगिनो
 येन प्राणिति विश्वमिन्द्रनिकरा यस्मै नमः कुर्वते ।
 वैचित्रीयगतो यतोऽस्ति पदवी यस्यान्तरः प्रत्ययो
 मुक्तिर्यत्र लयस्तदस्तु मनसि स्फूर्जत्परं ब्रह्म मे ॥ ७३ ॥

5 COMMENTARY ON BHŪPĀLA CATURVINŚANTI STOTRA :—

Bhūpāl Caturvinśanti stotra is a work in Saṁskṛit by Bhūpāl poet. It is a prayer in praise of twenty four Tīrthankaras. Āśādhar, a famous saṁskṛit writer of 13th Century wrote a commentary on this stotra. But the copy of the Commentary written by him was not available before some time back. Now it has been discovered in the Śāstra Bhaṇḍār of Jaina temple, Pāṭodī. This is a rare manuscript as upto this time only one manuscript has been discovered. The commentary was made by the scholar for his pupil Vinay Candra. This is a good commentary on the work. The commentary of the 2nd stanza is as follows —

शान्त वपुः श्रवणहारि वचश्चरित्रं,
सर्वोपकारि तव देव ततः श्रुतज्ञाः ।
ससारमारवमहास्थलरुद्रसान्द्र—
छायामहीरुह भवन्तमुपाश्रयन्ते ॥ २ ॥

शान्त निर्विकारं सौम्यमित्यर्थ । वपु शरीर तवास्तीति सबन्ध । श्रवणहारि श्रोत्रप्रिय वचो वाक्य तवास्ति । चरित्र चरण विहरणक्रिया सामाधिकादि चारित्र वा सर्वेषां प्राणिनामुपकारि उपकारकम् । भगवति हि विहरति सुमिक्षारोग्यादिना सर्वे जन्तव स्वस्था भवन्ति । प्राण्युपधातश्च न स्यात्तथातदुपदिष्टधर्मानुष्ठानाभिराबाधा भवन्ति । यतः एव । हे देव इन्द्रादिभिर्दीव्यते स्तूयते इति देव । ततस्तस्माद्वपु शान्तत्वादिति हेतोः । श्रुतज्ञा भागमविदः । ससार एव मारव मरुदेशप्रभव महास्थल प्राणिना सन्ततसन्तापहेतुत्वात्तत्र रुद्रो महान् सान्द्रो घनः छायापोपलक्षितो महीरुहो वृक्षः । यस्य सूर्ये चलत्यपि यस्य छाया निश्चला भवति स छायातरु इति लोके प्रसिद्धः स तथाभूतो जिन आमन्त्र्यते । भवन्त त्वा श्रयन्ते अर्थान्तराद्व्यावृत्त्य समन्तात्सेवन्ते ॥ २ ॥

6. Commentary on KIRĀTĀRJUNIYA —

This is a Saṁskṛit commentary on KIRĀTĀRJUNIYA by Prakāśa Varṣa. This commentary has been newly discovered in Āmer Śāstra Bhaṇḍār, Jaipur. One manuscript of this is available also in the collection of Jaisalmer Bhaṇḍār. The commentary has not been published so far.

7. ŚRĀVAKA DHARMA PRAKARAṆA :—

Śrāvaka Dharma Prakaraṇa was composed by Jīnēśvar Sūri in Saṁskṛit in the year 1256 A. D. It describes the duties of a Jaina layman. The work is written in artificial language. The total number of stanzas is 245. The manuscript of the work is preserved in the Grantha Bhandār of Jaisalmer.

8. UTTARA PURĀṆA ṬIPPANA :—

Uttarapurāṇa is a famous work written in Saṁskṛit by Ācārya Guṇa Bhadrā in the 9th Century. It is very popular among the Jainas and is widely read. A Saṁskṛit commentary written on this Purāṇa has been discovered in the Śāstra Bhandār of Jaina temple Terāpanthī Jaipur. The name of the commentary written is not known but as the manuscript is of Samvat 1569, the commentary seems to have been written earlier than this. No commentary of this Purāṇa has been found so far. This commentary is rare one. The beginning of the commentary is as under :—

विनेयानां श्रव्यानां । श्रवणभागे दक्षिण भागे । ५ प्रणयिनः सत ।
वृणुतेस्म भजतिस्म ॥ ६ शक्ति सिद्धि भयोपेत । प्रभूत्साहसं व्रणक्तयस्तिख ।

प्रभुशक्तिर्वमवेदाद्या मत्रशक्तिर्द्वितीयकाः
तृतीयोत्साहशक्तिश्चेत्याहु शक्तित्रय बुधाः ॥

9. PĀRSVANĀTHA CARITRA :—

One manuscript of this work has been discovered in the Śāstra Bhandār of Dablanā (Būndī). It is in Saṁskṛit prose. The name of the author has not been mentioned in the work. The manuscript was copied in the year 1563 A. D. by Pandit Saubhāgya Kīrti. (1)

The work deals with the life of Lord Pārsvanātha. The language of the work is simple. The work is completed in 27 folios. One quotation from the work is as follows :—

मधुरापुर्यां जनसारो बलादयः । स षष्टिकोटि बनी । द्वाविंशति कोटि सौमिमध्ये
द्वाविंशतिकोटि व्यवसायमध्ये द्वाविंशतिकोटि गृहव्याजे संति... .. ।

(1) संवत् १६२० ज्येष्ठमासे शुक्लपक्षे ५ तिथी पं० सौमाम्यकीर्तिना लिखितं ।

10. SULOCAÑĀ CARITRA :—

Sulocanā Caritra was written by Vāḍī Cāndra, pupil of Prabhā Candra. It is in Saṁskṛit poetry. It describes the life of Sulocanā Satī who was famous for her good character. The work is divided into nine paricchēdas. One manuscript of this work has been discovered in the Grantha Bhaṇḍār of Dablanā (Būndī). The manuscript contains the date of 1708 A. D. It was copied by Lāl Candra, pupil of Brahma Kṛipā Rāma.

11. CĀRPAṬA ŚATAKA :—

This is in Saṁskṛit composed by some unknown scholar. There are hundred Padyas in the work in which several kinds of teachings have been imparted. This has been found in the Grantha Bhaṇḍār of Pāṇḍyā Lūṅkaranji. This is a rare work which has not been found so far in any of the Bhaṇḍārs in Rājasthān. The manuscript is dated saṁvat 1873 (1816 A. D). The beginning and end of the work is as follows :—

श्रीसर्वज्ञं नम्रा देव, सकलसुरामुरविरचितसेव ।
वश्ये किञ्चित्तदनुचरोऽहं, मुञ्चति येन विवेकी मोहं ॥ १ ॥
वर्जितदुष्टसहायमहोमि, परिहरभाषाकायमनोमि ।
पङ्क्तिविधिविनाश, ममसृतिचारकबन्धनपाश ॥ २ ॥

×

×

×

×

कोऽहं कस्त्व कथमायातः, का मे जननी को मे तात ।
इति परिभावयतः ससारः, सर्वोयं खलु स्वप्नविहारः ॥ ६६ ॥
वर्गोच्चारणकरणविहीनं, यदिदं गुरु-सकेते लीनं ।
स्वयमुन्मीलति यस्य ज्ञान, पुनरपि तस्य न गर्माधान ॥ १०० ॥

12. RĀJAVANŚA VARNANA :—

This is a work written in Saṁskṛit and deals with the various dynasties of India. It contains 9 leaves but the 1st leaf is missing. The date of writing the manuscript is not given. The manuscript belongs to the Śāstra Bhaṇḍār of Jaina Terāpanthī Mandir, Jaipur.

In the beginning, the author gives a passing reference to important dynasties of India and then he begins with Pandava dynasty in the following way :—

तत्रादौ शक्यथायां, इन्द्रराज्यं करिष्यति ।
 कलिकाले 'इन्द्रपृस्थः' इति नाम मविष्यति ।
 पुनश्च पांडवभूपालाः राज्यं कृत्वा कलौ युगे,
 वर्षं त्रयं सहस्रत्रयं, भवतीह न संशयः ॥ २ ॥

This description completes in 76 Padyas. After giving a short reference to Rāma Vanśa Rājya, the poet begins with Pamāra dynasty in this way :—

कृतयुगे बलिर्दाता, त्रेतायां रघुनन्दन ।
 द्वापरे कर्णविराज्यतः कलिकाले च विक्रमः ॥ १ ॥
 दातासूरदयालुश्च, परदुःखश्चर्मजकः ।
 दित्तलोभविक्रमादित्यः उज्जैरणी राज्यनायकः ॥ २ ॥

This finishes in 92 verses. Afterwards he describes about Tunvar dynasty in which there were 19 Kings. For the Cāuhān dynasty, the author takes 25 verses. After The downfall of Cauhānas, Pattan dynasty begins. The poet gives an exact date which is as follows :—

विक्रमात् सप्तद्विदिकः : १२२७ वर्षे च प्रवरे वरे ।
 चैत्रकृष्णत्रयोदश्या, म्लेच्छराज्यं च जायते ॥ १ ॥

In Śaṃvat 1393 (1336 A. D) Kutūbuddin established his kingdom .

विक्रमात् त्रिनवत्रयोदशः : १३६३ः राज्यस्थापितः म्लेच्छनायकः ।
 ग्रादौ कुतबुद्दीनाख्य, वेद-वर्ष-द्विमासकः ।
 किरदिना रूद्र घटिका, योगिनीपुरराज्यकृत् ॥ २६ ॥

After describing Lodi dynasty, the author states that the rule of Chatta (Moghul) dynasty begins from Śaṃvat 1553 (1496 A. D) and Tāmūrlang was the first and Bābara was the second one. It completes with the description of Aurangzeb who ruled over India for 49 years 9 months and 27 Gharies. There are some verses after the description of Aurangzeb, but it seems that they were written later on by another man. The author gives four names for Delhi i. e. INDRAPRASTHAPUR, YOGĪNIPUR, DHILLI and lastly DELHI.

HINDI & RĀJASTHĀNĪ WORKS

1. JIṆADATTA CARITA :—

Jiṇadatta Carita or Jinadatta Kathā was composed by the poet Rajarsingh in the year 1297 A. D. The work has been discovered in a guṭakā of Jaina temple, Pāṭodī, Jaipur. It describes the life of a Jaina Śrāvaka Jiṇadatta who was the son of a richman. Once he went to Ceylon for business and there he married the daughter of the King. It contains 553 stanzas.

The poet was Jaisawāl by caste. His father's name was Āte and mother's name was Sīryā. The language of the work is influenced by Rājasthānī and Apabhraṃsa. The main metre of the work is Caupai but metres like Dohā and Vastu Bandha have also been used. It is perhaps the first big work of old Hindi in which the date of composition is given. It is full of poetic beauty and presents a picture of the social and economical condition of that time. The poet gives his family account and date of completion of work in the following lines :—

जइसवाल कुलि उत्तम जाति, वाईसइ पाइल उतपाति ।
 पचऊलीया आते कउ पूतु, कवइ रल्हू जिणदत्त चरित्तु ॥ २६ ॥
 माता पाइ नमउ ज जोगु, देखि लियउ जेहि मत लोगु ।
 उवरि मास दस रहिउ घराइ, धम्म बुधि हुई सिरीया माइ ॥ २७ ॥
 पुगु पुगु पणवउ माता पाइ, जेह हउ पालिउ करुणा भाइ
 म उवयागु हुइसउ उरगु, हा हा माइ मज्झू जिण सरगु ॥ २८ ॥
 संवत् तेरहसैं चउवण्णे, भादवमुदि पचम गुरु दिण्णे ।
 स्वाति नखत्तु चदु तुली हती, कवइ रल्हू पणवइ सरमुती ॥ २९ ॥

The last portion of the work in which the poet requests his readers not to defame the work, is as follows :—

जो जिणदत्त की निंदा करइ, मुनत चउपही जलि जलि मरउ ।
 जो यह कथा घालिहइ रालि, तहु मिछत्ती दइ यहू गालि ॥ ५४९ ॥
 मइ जोयउ जिणदत्त पुराणु, लाखू विरयउ भइस पमाणु ।
 देखि बिसरू रयउ फुड एहु, हत्यालवगु बृहयण देहु ॥ ५५० ॥
 जो जिणदत्त कउ सुणइ पुराणु, तिसको होइ राणु रिण्वाणु ।
 भजर भमर पउ लहइ निरुत्तु, चवइ रल्हू भमई कउ पूतु ॥ ५५१ ॥

गय सत्तावन छयसय माहि, पुन्नवन को छापइ छाह ।
 तक्कु पुराणु सुणिउ नउ सत्थ, भणइ रल्हु हउ एण मुणउ अत्थु ॥५५२॥
 जिणदत्त पूरी भई चउपही, छप्पन हीणवि छहसय कहौ ।
 सहसु सलोक विन्न सय रहिय गय पमाणु राइसिहु कहिय ॥५५३॥
 सवत् १७५२ वर्षे कात्तिग शुदि ५ शुक्रवासरे लिखतं महानंद पालंव
 पुंकरमलात्मज ॥

2. CAUBISĪGĪTA :—

Caubisī Gīta was composed by Delha in the year 1324 A. D. It contains 26 verses of which 24 verses are written in the praise of twenty four Tīrthankaras and the remaining two describe the poet and when it was composed. The language of the work is an old Hindi, prevalent at that time. From the linguistic point of view the work presents a good māterial for research.

Delha, the writer of this poem was born in Parwar caste at Tīrthhā City. The work has been discovered in the Grantha Bhandār of Badā Jaina temple, Jaipur. It exists in a guṣakā which was written in 1433 A. D. In the first stanza, the poet describes the circumstances under which the work was written.—

आदि रिसहु पणवेपिणु, अन्त बीरु जिणणाहु ।
 अरहु सिद्ध आचार्य, अरु उज्झापति साहु ॥
 गणहर देउ नएपिणु, सारद करइ पसाउ ।
 हउ चउबीसी गाउं, करि तिसुद्ध सममाउ ॥
 सा तन सहजानन्दणु, बोलइ वच्छ निरुत्त ।
 कम्मक्खय कारण णिमित्त, देल्ह तुम्हि रचहु कवित्त ।
 दुममु कालु पंचमउं, थम्म की दिन दिन हारणी ।
 बोवि करहु फलु लेहु, कहहु चउबीस बखारणी ॥
 गौरउ पमणइ णिसुणि, एाह हउ दासि तुम्हारी ।
 जिण चउबीस कथतरु, सो मुहि कहहु विचारी ॥

Items of Description :

बापु माय तित्थकरु जनमु नयरु अर छाउ ।
 जक्खु जक्खिणी लछणु अर जिहि जेतउ काउ ॥

Last portion of the work in which the date of completion and the poet's family account is given runs as under :

कहउं जाणि कुलु आपणउं परबाडु मणाउं ।
 धम्मे साहुहि पणतिउ आजिहि पैतु नाउं ॥
 उदैसाहि दिउ भोया ए तोनिउ लघु माई ।
 टिहिडा रायरि बसन्त देल्ह चउबीसी गाई ॥
 हउ तु म्ह गोरउ पुंछिउ बुद्ध कहा मन्नापाइ ।
 तेरहसइ इकहत्तारे सवच्छरु होइ ॥
 मासु बसन्तु अतीतउ अलखइ तिज दिन होइ ।
 गुरुवासरु पमणिजइ रोहिणि रिसु गुणहु ॥
 ब्रह्मा जोग पसिद्धउ जोडमु एम कहैड ।
 पढइ पढावइ शिगुणाइ लिहि लिहा जो वेई
 भव समुदु मो उत्तरइ मोक्खपुरहु सो जाइ ॥

3 PRADYUMNA CARITA' .—

Pradyumna Carita was composed by the poet Sadhāru in the year 1354 A.D. It is a work on the life of Pradyumna, the son of Śrī Kṛiṣṇa and one of the great personalities in the Jaina Mythology. The work contains 701 stanzas in various metres, specially in caupai. The language of the work is Brijabhāshā and probably it is the first work in Brijabhāshā. It is a very good work and possesses literary merits. The method of description is very simple and easily understandable. It was composed in the Airacha town which is on Kanpur-Jhansi line. Two manuscripts of this work have been discovered in the Jain Śāstra Bhaṇḍār of Jaina temple Badhicanda, Jaipur. & Jaina Śāstra Bhaṇḍār of Kāmā. The first manuscript was written in 1548 A. D. and the other in the 17th Century. The main Rasa of the work is 'Vira' because one third of the stanzas are related to Vira Rasa. The work may be divided into six sargas, and there is description of war in every Chapter. Apart from other things, the work is very much important from linguistic point of view. The beginning and end of the work is as follows :—

सारद विगु मति कवितु न होइ, सरु आखरु रावि बूझइ कोइ ।
 सो सघार पणमइ सरमुति, तिन्हि कहूँ बुधि होइ कतहुती ॥ १ ॥

सबु को सारद सारद करइ, तिस कउ अ त न कोउ लहइ ।
 गिणवर मुखह जु गिणाय बाणि, सो सारद पणवहु परियाणि ॥ २ ॥
 भठ दल कमल सरोवर वासु, कासभीरपुर लियो निकासु ।
 हस चढी कर लेखणि देइ, कवि सधार सरसइ पभरोइ ॥ ३ ॥
 सेत वस्त्र पदमवतीण, करहं अलावणि बाजहि वीण ।
 भागम जाणि देहु बहुमती, पुणु दुइ जे पणवइ सरसुती ॥ ४ ॥

+ + +

सरस कथा रसु उपजइ घणउ, निसुणह चरितु पजूसह तणउ ।
 सबतु चौदहसै हुई गए, ऊपर अधिक ग्यारह मए ॥
 भादव दिन पचइ सो सार, स्वाति नक्षत्र सनीश्चर वार ॥ ११ ॥

+ + +

महसामी कउ कीयउ बलाण, तुम पजुन पायउ निरवाण ।
 भगरवाल की मेरी जात, पुर भगरोए मुहि उतपाति ॥ ६६४ ॥
 सुधणु जणणी गुणवइ उर धरिउ, सा महाराज धरह अवतरिउ ।
 एरछ नगर बसते जानि, सुणिउ चरित मह रचिउ पुराणु ॥ ६६५ ॥
 सावयलोग बसहि पुर माहि, दह लक्षण ते धम्म कराइ ।
 दस रिस मानइ दुतिया भेउ, भावइ धितहं जिणोरु देउ ॥ ६६६ ॥
 एहु चरितु जो बांचह कोइ, सो नर स्वर्ग देवता होइ ।
 हलुवइ धम्म खपइ सो देव, मुक्ति वरगणि मांगइ एम्म ॥ ६६७ ॥
 जो फुणि सुणह मनह धरिभाउ, असुम कर्म ते दूरिहि जाइ ।
 भीर बलाणइ माणुसु कवरु, तहि कहु तूसइ देव परदवरु ॥ ६६८ ॥
 अरु लिखि जो लिखियावइ साधु, सो सुर होइ महागुणराधु ।
 जोर पठावइ गुण किउ निलउ, सो नर पावइ कंचन भलउ ॥ ६६९ ॥
 यहु चरितु पुन्न भट्टार, जो वरु पढइ सु नर महसार ।
 तहि परिदमणु तुही फलदेइ, सपति पुत्रु भवरु जसु होइ ॥ ७०० ॥
 हउ बुचिहीण न जाणी केम्बे, अक्षर मातह गुणउ न भेउ ।
 पंडित जणह नमूं कर जोडि, हीण अधिक जण लावहु खोडी ॥ ७०१ ॥

॥ इति परिदमण चरित समाप्तः ॥

4. BĀRAKHARI DOHĀ :—

This was composed by Mahācand, the pupil of Virācanda. The time of the work is not given by the poet, but it appears that it was composed not later than the 16th Century. as one copy of the manuscript preserved in Āmer Śāstra Bhaṇḍar is of 1534 A. D. It is a spiritual work and deals with Ātmā, Parmātmā and the World. The total number of Dohas is 333. Some of the Dohās are as follows :—

सो दोहो अप्पाण्यहु, दोहा जोण मुणेइ ।
 मुणि महयदिण भासियउ, मुणि विण चित धरेइ ॥ ६ ॥

× × × ×

कायहो सारउ एउ जिय, पंच महागुबयाह ।
 अनिउ कलेवरु मारुतह, जेहिण धरियइ ताई ॥ ८ ॥

× × × ×

खणि खणि खिज्जइ भाव तसु, रियइइ होइ कयतु :
 तहिवण थक्कइ मोहियऊ, मे मे जीउ भणतु ॥ १९ ॥

× × × ×

ते कि देवें कि गुरेण, धम्मेण य कि तेण ।
 अप्पह बित्तह रिम्मलऊ, पच्चउ होइ ए जेण ॥ १५७ ॥

मे परियणु मे धणु घणु, मे सुअ मे दाराइ ॥
 इउ चितंतह जीव तुहु, गय भव कोजि सयाइ ॥ २६५ ॥

5 SĪKHĀ MAṆI RĀSA :—

The Rāsa was composed by Bhaṭṭāraka Sakalkīrti (15th Century). The poet imparts some teachings to his readers for remaining pure at heart and kind towards all human beings :

जीव दया दृढ पालीइए, मन कोमल कीजि ।
 आप सरीखा जीव सब, मन मांहि धरीजइ ॥

The poet also requests that one should not disturb others while performing religious duties :

धर्म करता न बारीहए, नवि परिनदीजि ।
परगुण ढाकी आप तणा, गुण नवि बोलीजइ ॥

In the end of the work the poet mentions his name only :

बैराग रे पालीइ सार, राग टालु सकलकीर्ति कहिए ।
जे भणिए ए रास ज सार— सीखा भणिए पढते लहिए ॥
(इति सीखोभणिरास समाप्त)

6. ĀDINĀTHA STAVAN :—

The stavan was composed by 'Mehau' in the year 1442 A. D. The Ādinātha Stavan is a historical work written in praise of Lord Ādinātha of Ranakpur or Rānāpur temple. The temple is situated in Pali district of Rājasthān and six miles of Sādaḍi. The temple was constructed in the year 1439 A. D. The poet describes the art of temple minutely.

छउमुख गिखर त्रिभूमइ बार, मूलनायक जिए करुं जुहार ।
त्रिहु भूमी त्रिभुवन दीपतुं, त्रिभुवन दीपक नाम धरन्तु ॥ ४६ ॥
दड कलस सोवन मइ सोहइ, जोअत तिहुअण मन मोहइ ।
तेज पुंज भलहलइ अपार, जाणो तिहुअण लाखि मडार ॥ ४१ ॥

In the end of the Stavan, the poet mentions his name, and gives the date of the work

सवत चउदनवाणवइ : १४६६ : ए धुरि कातो मासे ।
मेहुड कहइ मइस्तवन कीउं मनि रगि लासे ॥ ४८ ॥
इति श्री राणपुरमंडण श्री आदिनाथ स्तवन संपूर्ण ॥

7. TĪRATHA MĀLĀ STAVAN .—

This is a description of most of the holy places called Tirthas. The Tīrtha mālā is a Hindī work written by mehau who wrote Ādinātha Stavan (1442 A. D.). The date of completion of the work is not given but it appears that it was also composed near about 1442 A. D. The manuscript was copied in the year 1472 A. D. There are 89 stanzas on Ābu, Sirohi, Jālaūr, Viśālpur, Kumbhānā, Rāṇāpur (Ranakpur), Campā, Mathurā, and Raj Grihi. The manuscript is incomplete as the first thirty one

stanzas are not there. It is preserved in the Grantha Bhaṇḍār of Khandelwāl Jaina Mandir, Udaipur. The last two verses of the work are as follows :—

बला श्रंगिरो पीआ घाट, पुण्य तणी वहती कीधी वाट ।
 मेहु कहिउ मुगति नउ ठाम, सदा लिउ तीथकर नाम ॥ ८८ ॥
 तीरथ अजी चणां छइ मला, मइ कहिआ दीठा ते/तला ।
 तीरथमाल भणउ समलउ, जाइ पाप घट हुइ निरमलउ ॥ ८९ ॥
 इति तीरथमाला स्तवनं समाप्तं ।
 संवत् १५२६ वर्षे माह वदि ६ दिने शुक्रवारे लिखितं ।

8. RĀYA HAMMĪRADE CAUPAI :—

This is a historical work written by the poet Bhāḍau. It was composed in the year 1481 A. D. It describes the life story of Rājā Hammīra and the famous battle fought between him and the Emperor Allāuddin. It is a Rājasthānī work which describes every event in a very lucid way. The total number of verses is 326. The last two are as follows :—

रामायण महामारथ जिमउ, हमीरायण वीतउ तिसउ ।
 पढइ गुणइ समलइ पुराण, तीया पुरुषा हुइ गगा स्नान ॥
 दूहा गाहा वस्तु चउपही, तिनिमइ इनवीसा हुई ।
 पनरहसइ अढतीसइ सही, कातो मुदि सातमि सोम दिने कही ॥ ३२५ ॥
 सकल लोक राजा/रजनी, कलिजुगि कथा नवीनी पनी ।
 भणता दुख दालिद सह टलइ, माडउ कहइ मो अफला फलइ ॥ ३२६ ॥
 संवत् १६३६ वर्षे मादवा वदि १० रविवारे लीखन विजकीरति मलधार गछे ।

9. DŪNGARA KĪ BĀVANĪ .—

The Bāvanī was written by the poet Padma Nābha. As this was composed on the request of Sanghapati Dūngar, hence it is named after his name. It is in Rājasthānī language and was completed by the poet in 1486 A. D. The work deals with various subjects of general nature and contains 54 stanzas in Savaiyā metre. The manuscript is housed in Śāstra Bhaṇḍār of Tholiā Jaina temple, Jaipur. This was copied in the year 1656 A. D. by Śāh Rūpsī. It is also called by the name of AKŚARA BĀVANĪ. In the last two stanzas, the poet gives the date of completion of the work and his short description which is as follows :—

सवत् पदरहचालसे १५४३ तीनि आगला मुदिताय
 मुकल पखि द्वादसी वार रविधिर स भगल ।
 पूर्वषाढ नखित्र जोग हराषण हारिषगल ।
 शुभ लगन शुभ घड़ी ।
 शुभ बेला शुभ वचन पदमनाम कहि कवरै,
 बावनी लद डूगर भूमण बमुधा मंडलि किस्तरइ ॥५३॥
 हूँवड हरिष आणद उछाहनु मंदिर ।
 म जनमनि उलास पिसुण भजवि गिरिकदरि ।
 दिन चढि ज्यमु प्रताप तेज तिहु भुवण प्रगसै ।
 ससि करति ससारि ससि जेम विकामइ भासै ।
 धन पुत्र लछि सुख सपदा कहय पदम जयवंत हुय ।
 श्री डूगर बालह देय वरु जयवतउ जहि मेरु धुव ॥५४॥

10. SAKALA KĪRTI RĀSA :—

Sakalakīrti Rāsa is a historical work which describes the life of Bhattāraka Sakalkīrti and Bhuvan kīrti who were the most famous Bhattārakas of the 15th Century. It was written by his pupil Sāmal either in his life time or just after his death. This is perhaps the first work in Hindi which describes the life of the Scholars in detail. Sākal Kīrti was born in the year 1386 A. D. at ANAHALPUR. He was married when he was fourteen and renounced worldly life and became Jaina Sādhu in 1406 A. D. at the age of 20, He became Bhattāraka in 1435 A. D. Several places were visited by him. Thus this Rāsa is very important work in this respect. It has been discovered in one of the Grantha Bhandārs. of Udaipur Various works written by Sakalakīrti have also been mentioned in it Year and month for every event which occurred in the life of Bhattāraka Sakalakīrti is given in the Rāsa. Thus it is purely a historical work. The beginning and end of the work are given below :—

आदि भाग

वस्तु बंध

आदि जिलावर २ तराइ उनक्रमि ।

आदि दिगम्बरुए आदि सयल ससार सुणीइ ॥

तीर्थंकर आदि सयलइ शिबुक्ति मही मख सुणीइ ॥

छहं दरगण आदि बडिल असु गुण पुहुचि न पार ॥

ते निसुखु भावि भवीय, जिमु हुइ सफल संसार ॥
 उवणि-अनिदिन सारदा देवि सेवि, सहि गुरु पाणि लागी ।
 पाप्मीय तामु पसाउ भाइ, नरमल मत भागी ॥ १ ॥
 करि सुंभरास उल्हास भणि अति अनोपम भाणी ।
 गाईसुं श्रीमूलसधि रणि, गुरु जगत बखाणी ॥ २ ॥

अन्तिम भाग

जूनगढ गुरु उपदेसिइ, सखिर बंध अतिमव ।
 सखि ठाकर भद्रराज्यस्यध रजि प्रासाद मांडीउए ॥२०॥
 मंडलिक राइ बहु मानीउ देश व देशिज व्यापीयु ।
 पीतलमइ आदिनाथ चिर थापीया ए ॥२१॥
 इम करणी दिन दिन सुव सेखि चहुँ दिसि हुइ देस बिदेसि ।
 उपदेसि सुगुरु श्री भुवनकीरति तए इए ॥२२॥
 चिर न पुजा नभि रविचंद, चउविष संघ पूरिइ आनद ।
 सुभगति सुवचनि कवि सामल भएइए ॥२३॥
 चउवीस जिणेसर प्रसादि श्रीभुवनकीरति नव नबलि नारि ।
 जयवता सकल सध कल्याण कहए ॥२४॥ गणधर ॥
 इनि श्री भट्टारक श्रीसकलकीर्तिनु रास समाप्ताः
 आविका बाई पूतलि पठनार्थ लिखापितं ॥

11. HOLI RĀSA :—

This was composed by Brahma Jinadāsa, pupil of Bhaṭṭāraka Sakalakīrti. It describes briefly the story of Holi according to the Jaina belief. It is in Hindi and written in Caupai, Dūhā and Vastu Bandha metres. It is written in Rājasthānī in which several words of Gujarātī have been used. The manuscript is preserved in the Grantha Bhaṇḍār of Terāpanthī temple, Jaipur. The end of the work is as follows :—

ए कवा रस सामली, समकित पालु सार ।
 मिथ्या मारणि परिहृ, जिम पापु भव वार ॥ १४५ ॥
 निकलंक धर्म छिद्यहू, जैन धर्म सविशाल ।
 ते धर्म कहं भाविभरधा, भबर मिथ्यात निवार ॥ १४६ ॥
 परीक्षा करुं अति निर्मली, टालु सयल विचार ।
 समकित पालुं निर्मलुं, जिम पापु भुवति अतिसार ॥ १४७ ॥

रास मनोहर २ कीधु अति चग,
 होली तगु अति दुरधर भेदाभेद बखारि जाणु ।
 ए कथा रस सोमली, मनमोहि घमं बिचार आणु ॥
 इस जाणो निश्चु करी, पालुं समकित सार ।
 ब्रह्म जगदाम कहिइसुं जिम पामु भवपार ॥ १४८ ॥
 ॥ इति होलीरास समाप्त ॥

12. BUDHI PRAKĀŚA :—

Budhi Prakāśa was composed by the famous Hindi poet Delha, the father of Thakurs who was also a poet of the 16th Century. The work contains teachings for a lay man. The whole work is completed in 27 stanzas, out of which first fifteen stanzas are not traceable so far. The guṭakā No 865 in which this work has been collected, contains only later half portion of the work. It was copied by Daśaratha Nigotā. From half of the portion of the work only, it appears that it is a fine work and possesses a literary as well as linguistic beauty. The work is a very short one, so the whole portion is given below :—

भूखो पंथ न जाह सिगालो, जीवा पंथ न जाह उन्हालो ।
 सावरणी भादवै गाव न जाजे, आसीजा मौ मोय न सोजे ॥ १६ ॥
 अणर चीतो किम नोहि खाजै, अणर पीछाप्या की साथी न जाजै ।
 जाय दिसावरि रातो न सोजे, रोस न कीजे चालत पथी ॥ १७ ॥
 अवधरि न्हाय उतरी जे घाटो, कन्या न बेची गरथ कै साटै ।
 पहुणै आयां आदर दीजे, आपण सार भगति करीजे ।
 दान देव सखमी फल लीजे, जुनो डोर न कपड लीजे ॥ १८ ॥
 पदु न होय कीसिही बेचाले, वचन घालि तुम जो राने ।
 बीणज न कीजे आस पराय, आरभज्यो काम त्यो नीरवाहि ॥ १९ ॥
 नितप्रति दान सदाहि दीजे, दुणा उपरि व्याज न लीजे ।
 धरिही ए राखी हीण कुल नारी, सुकृत उपाय संतोषा सारी ॥ २० ॥
 बीणसे बीयड हंसि हसी साय, बीणसे बहु ज परि चरि जाय ।
 बीणसे पूत पछोकडी छांडी, बिणसी गय गवाडो बीडो ॥ २१ ॥
 बीणसे बिण असवार छोडो, बीणसे सेवग आहर छोडो ।
 बीण सी राजु मंत्री नो छोडो, अजगील न बोल सिकुडो ॥ २२ ॥
 बुद्धि होइ करि सो नर जीवो, मधीम के बरी पाणी न बीजे ।

हरिषन कीजे जे बुद्धी पाणी, अणनीपने सुकास न जाणी ॥ २३ ॥
 मत्र न कीजे हीयडो कुडो, सील वीठा नारी ए पहराय कुडो ।
 भसी सीख सुणी री पुण्या, लाज न कीजे भागत कन्या ॥ २४ ॥
 ब्राह्मण होय सवेद भणावी, श्रावक होय सभ्रण ग्रथवा जीवे ।
 बाण्य होय सवणिज करावो, कायथ होई सलेखो भणावो ॥ २५ ॥
 कुलमारग जु ए छंडी करमा, सगली सीख सुणेजे भरमा ।
 बुधि-प्रगास पढीर वीचारे, बीरो न आवे कदहि संह सारी ॥ २६ ॥
 श्रैसी सीख सुणै सह कोय, कहता सुणता पुनी जु होय ।
 कही देल्ह परपोत्तम युता, करी राज्य परीवार सजूता ॥ २७ ॥
 सवत् १६८६ मिति पौष सुदी १० बुधीप्रगास समाप्ता ।
 लि० पंडीढा युढा लीलायत पंडीरासीधं जो ॥

13 NEMINĀTHA RĀSA :—

This is a work on the life of Lord Neminātha written by Ācārya Jinasena in 1494 A. D. in the city of Jāvacha. There are 93 stanzas in the work. The work is in Rājasthānī. The manuscript of Neminātha Rāsa is available in the Śāstra Bhaṇḍār of Baḍā Mandir Terapanthi, Jaipur. The style of describing the things is very simple. The beginning and the end of the work are as follows .—

अथ श्री नेमीनाथरास लिख्यते ।
 सारद सामिणि मागू माने, तुभु चलणे चित लागू ध्याने ।
 अविरल अक्षर आनुदाने, मुक्त मूरख मति आविसानरे ।
 गाउं राजा रलीया मणारे, यादवना कुलमडण साररे ।
 नामि नेमीश्वर जाणिज्योरे, तसु गुण पुहुविन नामि पार रे ॥
 राजमती बरक्यडु रे, नवह भवतर भागीय भूत रे ।
 दशमि दुरधर तपलीउ रे, आठ कर्म चउ मी आगु अंत रे ।
 मुगति रमणि सुमन कोउ रे, तहु नुंनाम जपु जगि सार रे ॥

+

+

+

श्रीयगकीरति सूरति सूरेश्वर कहीड, महीयाल महिमा पार न लहीड ।
 जातरूप बरसि नितवाणी, सरस सकोमल अमीयस माणी ।
 तास चलण चितलाई उरे, गाइउ एह अपूरब रास रे ॥
 जिनसेन मुगति करी रे, तेहना वयण तणउ...वासरे ॥

जा लगि जलनिधि तबसी नीरे, जा लगि अचल मेरि गिरि धीरे ।
 जा गणरांगणि नदनि सूर, ता लगि रास रहू भर पूरि रे ।
 युगति सहित बादब तणु रे, भाव सहित भरासि भरतारि रे ॥
 तेहनि पुण्य होसि घरणो रे, पाप तणु करसि परिहार रे ॥
 चंद्रबाण संवच्छर कीजि, पचाणु पुण्य पासि दीजि ।
 माघ सुदी पंचमी भरीजि, गुरुवारि सिद्ध योग उकीजि रे ॥
 जुवा घनुष रज्जगि आणीइ के, तीर्थकर बली कहीइ सार रे ॥
 शान्तिनाथ तिहा सोलमुने, कव्वुरास तेह भवण भभार रे ॥
 इति श्री नेमिनाथरास आचार्य जिनसेन कृत समाप्तः ।

14. BĀVANI :—

Chīhal was a famous Rājasthānī writer of the 16th Century. He completed his Panca Sahelī Gītā in the year 1518 A. D. Bavani is a newly discovered work of the poet. It contains 54 stanzas which includes several common topics for the interest of every layman. The manuscript of Bāvani is preserved in the Śāstra Bhandār of Jaina temple Tholā Jaipur. It is in a guṭakā in which other works are also included. Bāvani is a work of high standard in Hindi. From the language and description it can be placed among high work of Hindī. It was completed in the year 1527 A. D. Some stanzas of the work are as follows :—

छाया तरवर पिखिय भाइ बहु लसइ विहंगम ।
 जब लगु फल संपन्न रहइ तब लग इक सगम ॥
 विह बसि परी अपय पतफल जइह निरंतर ।
 लिण इक तय रहइ जाइ उडि दिसहि दिसतर ॥
 छीहल कहइ द्रुम पखिय जिम बहि मित्रायणु वरबलग ।
 पर कज्ज न होइ बल्लहउ भाव स्वारथ समय जुग ॥२६॥
 + + +
 डरपहि दादुर सब्दि वाह घल्लइ केहरि गलि ।
 डरपे कुंइ नीरि तिरइ नदि महा भलग जलि ॥
 भरइ फुलकइ भारि सीसि धरि परबस टालइ ।
 कुंइ उंदरि पिखिय पकरि धरि कुंजर रालइ ॥
 सीदरी देखि सकइ सदा बिसहर कउ बलबट ग्रहइ ।
 छीहल लुकवि जंघइ बयण तिरया चरित्र न को सहइ ॥३३॥
 + + +

वउरामी आगलइ सइ जु पंद्रह सबखर (१५८४) ।
 सुकल पख्य अष्टमी मास कातिग गुरु वासर ॥
 हृदय उपनी बुद्धि नाम गुरु कौ लीन्हउ ।
 सारव पराइ वसाइ कवित्त सपूरण कीन्हउ ॥
 नालिहग बसि नाथू सुतनु अगरवाल कुल प्रगट रवि ।
 बावनि वसुधा विस्तरी कवि ककण छोहल कवि ॥१३॥

15. SANTOṢA JAYA TILAKA :—

The Santoṣa Jaya Tilak was composed by the famous Rājasthānī poet Vūcarāja. It describes the devices of dissatisfaction and has been stated that satisfaction is the only source of happiness. It is in the form of a drama in which victory of satisfaction on greediness is shown. The poet completed the work in the year 1524 A.D. at Hisār. There are 123 stanzas of various metres. The manuscript was preserved in the Grantha Bhandār of Nagādī temple, Būndī.

Influence of Greediness

लोभ विकटु करि कपटु अमिटु रोमाइणु बडियउ ।
 लपटि दवटि नटि कुघटि भूपटि भटि इव जगु भडियउ ।
 धरणि खडि ब्रह्माडि, गगनि पयालिहि धावइ ।
 मीन कुरग मतंग भ्रिग मातग सतावइ ।
 जौ इद मुगिद फणिद सुरचद सूर समुह अडइ ।
 उहु लडइ मुडइ खिणु गडबडइ, खिणु सुउटिठ समुह जुडइ ।
 जब मुलोमि इतउ वलु कोयउ, अधिकु कण्टु तिनह जीयह दीयउ ।
 तब त्रिणउ नमतु लै चिति गज्जिउ, राउ सतोषु इनह परि सज्जिउ ॥१४॥

The end of the work in which the date of completion is given is as follows :—

जब जित्तु दुसहु लोहु कोयउ तब चित्त मक्कि आनदे ।
 हव निकट रजो गहगहियउ राउ संतोषु ॥११६॥
 मतोषह जय तिलउ जपिउ हिमार नयर मभार ।
 जे सुगहि भविय इक्क मनि, ते पावहि बखिय मुख ॥१२०॥
 सबति पनरइ इक्याण महुवि सिय पक्खि पंचमी दिवसे ।
 सुककवारि स्वाति वृत्ते, जेउ तह जाणि वमना मेण ॥१२१॥

रहु=पठहि जे के सुद्ध माएहि ।

जे सिक्खहि सुद्ध लिखाव, सुद्ध ध्यानि जे सुणहि मनु धरि ।

ते उत्तिम नरनारि भ्रमर सुक्ख भोग वहि बहुधरि ॥

यहु संतोषह जयतिलय जंघिउ वल्हि संभाइ ।

मंगलु चौविह संघ कहु करइ वीरु जिराणइ ॥१२३॥

॥ इति संतोषजयतिलकु समाप्ता ॥छ॥

16. CETAN PUDGAL DHAMĀLA :—

This is an another work written by Vūcarājā, It is in old Hindi and describes the relation between Cetan (living being) and Pdgal (non-living being). The work also deals with various subjects such as merits of noble persons, benefits of good company, difficulties in worldly life etc. It has 136 verses of various metres. The work has been recently traced in the Śāstra Bhaṇḍār of Būndī Some of the excellent verses of the work are as follows:—

मला मला सहु को कहै, मरमु न जागै कोइ ।

काया खोई मीत रे, मला न किस ही होय ॥७१॥

+ + +

जिम तर आपणु भूपमहि, भवरह छांह कराइ ।

निउ इसु काया संग ते, जीयडा मोखिहि जाए ॥७३॥

+ + +

फूलु मरइ परमलु जीवइ तिसु जागै सहु कोय ।

हस चलइ काया रहइ, किवरु बराबरि होइ ॥८३॥

+ + +

जिय विणु पुद्गलु ना रहै, कहिया आदि अनादि ।

छह खड भागे चक्कवै, काया के परमादि ॥८६॥

+ + +

यहु सजमु असिबर भणी, तिसु ऊपरि पगु देहि ।

रे जिय मूढ न जाणहा, इव बहु किव सांझाहे हैं ॥१२४॥

+ + +

रे खेतन तू तांजला जा जड मुह संगि होय ।

जे महु भाजनि गूजरी खीछ कहै सहु कोए ॥१०६॥

+ + +

चेतन तू नित ज्ञान मइ, यहू नित अणुचि सरीर ।

घालि गवाया कु म महि, गगा केरा नीर ॥१०७॥

17. NEMI RĀJULA GĪTA OR NEMI CARITA—

This work was written by Śrāvaka Cataru in Samvat 1571 (1514 A. D.). He was the only son of Sirimala. He lived at Gwalior when Mahārājā Mānsingh was the Ruler. It is a short work describing the marriage event of Nemi and Rājula. The work contains 45 verses. The last portion of the work in which the date of completion and the poet's account is given, is as follows.—

श्रावण सीरीमलु अरु जसवत, निहचै जिय धर्म घरत ।

चारु चलन भवि बदतौ ।

पुत्र एक ताके घर भयो, जनम नाउ चतरु तिन लियो ।

जैन धर्म दिहु जीयह धरो ।

नेमि चरित ताके मन रहै, मुनि पुरानु उर गानौ कहै ॥४३॥

मधि देमु मुख सयल निधान, गढ गोपाचलु उत्तिम ठानु ।

एक मोवन की लका जिसी ।

तोश्वर राउ सबल वरवीर, मनु बल प्रायु जु साहसवीर ।

मानमिह जग जानिये ।

ताके राज मुखी सब लोगु, राज समान करहि दिन भोगु ।

जैन धर्म बहु विधि धरै ।

श्रावण दिन ज करै षट कर्म, निहचै चितु लावै हि जिन धर्म ॥४४॥

संवत पद्महर्षे दी गनौ, गुन गुनहतरि ता उपरि मनो ।

मादी बदि तिथि पचमी वारु ।

+

+

+

18. VIKRAMĀDITYA CARITA—

The work deals with the life of King Vikramāditya who was famous for his justice. This was composed by Nayanambudhi—pupil of Vācaka Harṣa Samudra in the year 1523. A. D. The total number of the stanzas is 606. The poetry is an ordinary one. It is collected in a *gutakā* of Jain Mandir Terāpanthī, Jaipur. The beginning and the end of the work are follows:—

देवि सरसति २ प्रथम पणमेवि ।

बोशा पुस्तक धारिणी, चडवि हंसि सुप्रससि चत्तइ ।

कासमीरपुर मंडवासिणी, देह नारा अन्नाण पिस्लेइ ॥
 कवियगनी तु मालली, दिउ मुक्क बुधि विसाल ।
 जिम विक्रम राजा तराउ, कहउ प्रबंध रसाल ॥१॥

+ + +

सवत पनरहसइ आसीह : १५८०: , ए चरित निसुणी हरसीयइ ।
 साहसीक जो होइ निसक, कायर कपइ जे बलि रक ॥६०३॥
 श्री उवएस गणांवरि सूरि, चरण कमण गुण किरण प्रपूर ।
 रयणबह प्रमु गुण गण भूरि, तसु अनुकमि सपइ सिद्धिसूरि ॥६०४॥
 तेह नइ वाचक हर्षसमुद्र, जसु जस उज्ज्वल खीर समुद्र ।
 तसु विनेयवि नयांबुधि एह, रचिउ प्रबन्ध निरधि तिणि त्येह ॥६०५॥
 पच दंड नामा सु चरित्र, देखी तेहनु अध विचित्र ।
 तिणि विनोद चउपई रमाल, कोधी सुगता सुख विमाल ॥६०६॥

॥ इति श्रीविक्रमादित्यनृपचरित्र समाप्त ॥

19. BALI BHADRA RĀSA.—

This is a short story on the life of Balibhadra, also called Balrāma, the elder brother of Śrī Kṛṣṇa along with the burning of Dvārīkā due to curse of Dvīpāyana Rīsi. This was composed by Brahma Yaśodhar in the year 1528 A. D. in the City of Skandhanagara. Brahma Yaśodhar was the pupil of Bhaṭṭāraka Vijay Kīrti who was also known by the name of Vijaysena. There are 189 verses in the Rāsa written in mainly Dūhā, Caupai, and Vastubandha metres. The language of the Rāsa is Rājasthānī, much influenced by Gujarātī. The work exists in the collection of Guṭakā of Śāstra Bhaṅḍār of Jaina temple, Udaipur. One manuscript of the work is also preserved in one of the Śāstra Bhaṅḍār of Nainvā. The first manuscript was got written by Brahma Dharma who was a great lover of the manuscripts in the 17th Century. In the end of the work, the poet has given his description in the following way:—

श्री रामसेन अनुकमि हुया, यशकीरति गुर जाणि ।
 श्री विजयसेन पट थापीया, महिमा मेर समान ॥१८६॥
 तास शिष्य इम उच्चरि, ब्रह्म यशोवर जेह ।
 द्रुमडल दणवर तपि, तारहु रास चिर एह ॥१८७॥
 संवत् पनर पचासीह, :१५८५: स्कधनयर मकार ।
 भवन अजित जिनवर तणी, ए गुणवाइ सार ॥१८८॥

After the curse of Dvīpāyana Rīṣi, the Dvāraka City was totally burnt. The poet describes the same in the following manner:—

सायर वास्यु नयरी मांहि, तपि तेल जिम चडहड थाइ ।
 नयर लोक ते करि विलाप, पूरब भवनुं प्रगट्युं पाप ॥८६॥
 एक बलंता बुं बारव करि, बालक लेई एक नगरी फिरि ।
 एक कहिऊ गारु माइ, ए दुख काया सह्यु न जाइ ॥८७॥
 एक मोह्या धन धरती धरि, एक लक्ष्मी रखवालां करि ।
 क्षमा एक अणसण आचरि, ऐके एक क्षमापन करी ॥८८॥

20. MĀDHAVĀNALA PRABANDHA.—

Mādhavānala Prabandha was written by Ganpati son of Narsā, a non-Jaina poet, The story of Mādhavānala Prabandha is the famous love story of Mādhava and Kāmkaṇḍā on which several books are available. Ganpati, the author of the book completed this in the year-1527 A. D. The whole of the Prabandha is written in Dohā metre and as such it increases the importance of the work. The total number of dohās is 2457.

The manuscript of the work is preserved in the Grantha Bhaṇḍār of Būndī. It is a manuscript written in the year 1596 A. D. by Laxmi Rāja for his pleasure as well as for the study of Muni Kalyān Ganī. The beginning and of the work are as follows:—

अथ मन्मथ महाराजे नम ॥ दूहा माधवानलना लिखोइ छइ
 कुम्भर कमला रति रमण, मयण महामह नाम ।
 एकजि पूजि पय कमल, प्रथमय करुं प्रणाम ॥१॥
 सुर' नर पन्नग पुगवलो, लक्ष चुरामी लोभ ।
 ब्रह्मा हरिहर कुमम शरि, जीणह जीता सोभ ॥२॥
 चरण विहु गुड चीतवइ, तेमवि सोजइ काज ।
 कर विण कलि बाधो सह्यु, जिम करहा मुखि लाज ॥३॥
 सामल ज्यो सवि सृष्टि नुहु, ए विण भावइ छेह ।
 कारण विश्व बधारना, आदि उपायु एह ॥४॥

+ + +

नरसा सुत गणपति कहइ, अग यमा ए आठ ।
 सूचइ स्वामिन मारदा, सोतइ दीधड पाठ ॥

दीसइ दस गाऊं मही, दश गाऊं शरधान ।
 दशगाऊं परिण नर्मदा, आभ्रपद्म स्वस्थान ॥
 ब्राह्मण भाट भला बसइ, व्यवहारी आ विशेषि ।
 राजकुली रुंडी तिहां, छइ लख त्रीसे रेख ॥
 उम्रशेन कुलि उग्रबल, राणउ नाग नरेश ।
 जा सायर नर्मद मही, तां जा बूलउ देश ॥
 चतुर सभा चदन तरणउ, मभ कहां लागउ वास ।
 गणपति जपइ तउ करिउ, पद केत ले प्रकाश ॥
 कवि ज्ञातिइ कायस्थ बड, बानि भइ विख्यात ।
 पूरण पद बघता, दीहथ पादह सात ॥
 ४ ८ ५ १
 वेद मुञ्जंगम बाण शनि, विक्रम वरस विचार ।
 आवाणी सुदि सप्तमी, स्वाति मंगलवार ॥
 साध्य योग सूषउ हतु, वाणिज्य कर्ण विशेष ।
 परतुए पचागनी, रवि चउथडी आशेष ॥
 जयउ जयउ जगदीश्वरी, आनदी आरात्रि ।
 वक्ता श्रोता वछली, तुथाए त्रय मात्र ॥

शुक्ल पक्षे तृतीया ३ तियो भूमेवासरे श्री स्थंभतीर्थे पूज्य पंडित श्री हर्षकमलगणि शिष्य
 पं० लक्ष्मीराजेन लिखितमस्ति विनोदार्थे मुनि उदयकल्याणगणि वाचनार्थम् ॥

21. NEMI NĀTHA RĀSA;—

The Rāsa was composed by Muni Punya Ratana in the year 1529 A. D. It deals with the life of Neminātha, the 22nd Jaina Tirthankara. It is a small work consisting of only 69 stanzas. The beginning and the end of the manuscript are as follows:—

Beginning of the work:—

सारदा पय प्रणमी करी, नेमि तरणा गुण हीइ धरेबि ।
 रास भणु रलीया गणउ गुण गरुड गाइ सु संखेबि ॥
 हू बलिहारी जादब एक रस, उरज पीछउ बालि ।
 अपराधन मह को कीयउ, काइ छोडइ नब योवन बाल ॥
 सोरीपुर सोहामणउ राजा समुद्र बिजय नउ ठाम ।
 शिवादेवी राणी तसु तरणी, अनोप क्यइ रंज समान ॥

the end

संजम पाल्यउ सातसइ, बरस सहस नउ पूरउ चाउ ।
 असाढ सुदि आठमी मुकति, पहु ता जिणवर राख ॥६६॥
 सबत पनर छियासिइ, राख रबिउ आणी मन माइ ।
 राज गछ मइण तिलउ, गुरु श्री नदिबद्धन सूरिसु पसाइ ॥६७॥
 प्रह उठोनइ प्रणमीयइ, श्री यादव मंडन गिरिनारि ।
 मन दछित कल ते सहइ, हरिषइ जोगी वर नर नारि ॥६८॥
 समुद विजय तन गुण निलउ, सेव करइ जसु नर छद ।
 पुण्य रतन मुनिवर मणइ, श्री संघसुप्रसन नेमि जिणद ॥६९॥

॥ श्रीनेमिनाथरास समापता ॥

22 NALA DAMAYANTI CARITA:—

This was composed by Mānik Rāja in Samvat 1590 i. e. 1533 A.D. It describes the famous story of Nala and Damayanti. The work contains 486 verses mainly in Dohā and Caupai metres. The manuscript has been housed in the Śāstra Bhandār of Terāpanthi temple, Jaipur. It is written in Rājasthāni language. The beginning of the work is as under:—

पहिलउ शाति जिणद नमि, सरसति चित धरेसु ।
 श्री दवदती नउ चरित, सखेपहि विरचेसु ॥१॥
 जिणवर निज मुख मासिया, दान सील तपभाव ।
 सविह सील प्रसशियइ, प्रगटउ जासु प्रभाव ॥२॥
 सीलइ सुर सपइ हुबइ, सीलइ पामइ मुख ।
 सील पसाइ सवि टलइ, रोग भोग भय दुख ॥३॥
 डाइणि साइणि नवि छलइ, सीलह तरणइ प्रभाव ।
 दानव भूत भुयग महि, भय हलाइ जाइ ॥४॥

23. BHAVIṢYADATTA RĀSA:—

This was composed by Vidyābhūṣana pupil of Viśvasena Sūri of Kāṣṭhā Sangha. The poet completed the work in 1543 A. D. at Sojat, a town in Pāli District. The work deals with the life of Bhaviṣya Datta a Jaina Śrāvaka whose life story is very popular among the Jaina poets. In this work also the poet describes the same story in a very simple style. The total number of the stanzas is 472 which are

in various metres. The manuscript was discovered in the Śāstra Bhaṇḍār of Terāpanthī Mandir (Baḍā) Jaipur. It was copied in 1586 A. D. The language of the work is Rājasthānī, but there is some influence of Gujarātī. The beginning of the work is as follows:—

ओं नमो बीतरागाय । भविष्यदस्तनोरास लिख्यते ।
 सकल जिनवर सकल जिनवर चरण वदेवि ।
 भिद्रह सूरेश्वर नमु उवज्जाय सामान्य यतिवर ।
 गणधर चुबीसना जेह अग पूरव श्रुतधर ॥
 सार बुद्धि द्यो सारदा प्रणमी चित्त धरेवि ।
 भविष्यदस्त तरण भलु रास कह सखेवि ॥१॥
 विश्वमेन सूरिवर तराण, प्रणमी चरण पवित्र ।
 विद्याभूषण इम कहि, रचु रास सु चरित्र ॥२॥

At the end, the poet gives his complete description, alongwith the date of completion of the work and place where it was composed:—

काष्ठासघ नदी तट गछ, विद्यागण विद्यामि स्वछ ।
 रामसेन बस गुण निला, धर्ममेन होआगुर मला ॥१५६॥
 विमलसेन तम पाटि जाण, विशालकीर्ति हो आबुध आण ।
 तस पट्टोद्धर महामुनीश, विश्वमेन सूरिवर जगदीम ॥१५७॥
 सकल शास्त्र तरु मडार, सर्व दिगंबरनु शृंगार ।
 विश्वसेन सूरेश्वर जाण, गछ जेह नी मानि आण ॥१५८॥
 तह तरु दामानुजदास, सूरि विद्याभूषण जिनदास ।
 आण मन माहिउ उल्हास, रचीयु रास सिरोमणि रास ॥१५९॥
 महानयर सोजिना ठाम, त्यांसु पाण जिन वरनु धाम ।
 मटपुरा ज्ञाति अमिराम, नित नित करि धर्म ना कस ॥१६०॥
 संवत् सोलसि आबण मास, शुक्ल पंचमी दिन उल्हास ।
 कहि विद्याभूषण सूरिण, रास ए ननु कोडि बरिस ॥१६१॥
 इति श्री विद्याभूषण सूरिणा कृती जं रासः समाप्तः ॥
 ब्रह्म श्री रास जी तत् मिष्य ब्रह्म हीरात्मन् जी नो मोक्षी छे ॥

This is a Hindi work composed by Śyāma Miśrā on the principles of Rāgas and Rāginis. Śyāma Miśrā was a resident of Āgrā City but he wrote his work at Lahore in Samvat 1602 i. e. 1545 A. D., under the patronage of Kāsim Khān whom he praises in the work. He was the son of Caturbhuj Miśrā. The manuscript was copied at Hindaun in 1692 A. D.

Bhairon Rāga, Mālkośa Rāga, Hindolanā Rāga, Dīpak Rāga, Guṇākari Rāgini, Rāma Kalī, Lalit Rāgani, Vilāvala Rāgini. Kāmōd, Nata Kedāro, Āsāvārī, and Malhār etc.

श्री गणेशाय नमः । अथ रागमाला ग्रंथ लिखते ।
 दोहा—जिहि के रूप न रेख कछु, नैननि देखै सब्ब ।
 निरमल नाम अनन्त गुन, आवि अनन्त भर अव्व ॥
 अडिल्ल—प्रथम सरस्वती देव गणेश मनाय के ।
 मिश्र सरोमन जान सुबुधि करि पायके ॥
 कासमखान मुजान कृपा कवि पर करी ।
 रागनि की माला करिबे को चित धरी ॥
 दोहा—सेरवखान के वस में, उपज्यो कासमखान ।
 निस दीपक ज्यो चन्द्रमा, दिन दीपक ज्यो मान ।
 कवि बरने छवि खान की, सो बरनी नहि जाय ॥
 कासम खान मुजान की अङ्ग रहि छवि छाया ॥
 + + +
 हनमत मत्त सकेत जिहि, भाषाकरि प्रकाश ।
 नाव धरयो या ग्रंथ को, कासम रसिक विलास ॥

देशकार सुर खरज सिंह, सपूरन सुबिखार ।
बरबा रितु निस अंत रहे, गाइ पांचों नार ॥

राख दया सुन महसकृत्, भाषा कीनी जोर ।
 पङ्क्ति पढ़े बनाय के, मूरख लावे खोर ॥
 सवत् सोरह से बरष, उषर बीते दोइ ।
 फागुन बुदी सनोदसी, सुनो गुनी जन कोई ।
 सोरठा

पोथी रची लाहोर, 'स्याम' आगरे नगर के ।
 राजघाट है ठौर, पुत्र क्षत्रभञ्ज मित्र के ॥
 इति रागमाला त्रिष, स्याम मिश्र कृत संपूरण ॥

सवत् १७४६ वर्षे सावण सुदि १५ सोमवार पांथी भेरगढ प्रगने हिंडोण का मैं साह
 गोरधन अग्रवाल की पोथी थे लिखी लिखत मौजाराम ।

25. JIVANDHAR RĀSA.—

It was composed by Tribhūvana Kīrti, pupil of Uday Sena the rāsa deals with the life of Jivandhar in a very simple way. It was composed in Kalpāvalli City in the year 1551 A. D. The manuscript has been discovered in the Grantha Bhandār of Terāpanthī temple, Jaipur and was copied in the year 1586 A. D., by Bhaṭṭāraka Viśva Bhūsana. The last two verses of the Rāsa in which place and date of completion and the poet's name have been mentioned, are as under —

कल्पवल्ली मभार संवत्सर सोल छहोनरि ।
 रामु रच्यु मनोहार रधि हयो श्री सध धरि ॥५६०॥
 श्री जीवधर मुनि तप करी, पुहनु शिवपद ठाम ।
 त्रिमुवनकीरति इम बीनवि देयो तह्य गुण ग्राम ॥५६१॥
 इति श्री जीवधर राम ॥ ब्रह्म धना लखित ॥

26. ROHINI VRATA RĀSO.—

This is a short story on Rohini Vrata written by Tulasi who was living in a Jaina temple of Pānīpat. This was composed in Sārhvat 1628 i. e. in the year 1571 A. D. The work is in the collection of Grantha Bhandār Tholiā Jaina temple, Jaipur. The last three stanzas of the poem are as follows:—

मुनि वदिवि दिवा गही रोहिणी री अजिका व्रतधार ।
 तप करि सो सुरगहि गई, कीर्त्त री सुणकरि व्रतसार ॥ रोहिणी० ॥७२॥

पालीपथ सुबस बसइ, तिस मै री जिए भवन अनूप ।
 पंडित तुलसी तहि तहि बसै, कीणी री रासो जु अनूप ॥रोहिणी॥७३॥
 रोहिणी व्रत विधि कीजियै, कीजै री मन वच रुचलाई ।
 तःतै सिब सुख पाईए, सेवत री दुःख दूर पलाई ॥रोहिणी॥७४॥

27. HANUMATA RĀSA:—

This was written by Brahma Gyāna Sāgar, a famous writer of 16th century. It was completed in Samvat 1630 (1573 A. D.). The poet describes the story of Hanumāna in a very simple but literary manner. The manuscript was copied in the year 1593 A D. It is housed in the Grantha Bhandār of Terāpanthī temple, Jaipur.

28. DAYĀ RĀSA :—

It is a Hindī work of Bhattāraka Yaśah kīrti pupil of Bhattāraka Guna Candra. It was composed in Samvat 1633 i. e. 1576 A. D. The work describes the life of a hero who practised non-violence. The total stanzas in the poem are 75. The language of the Rāsa is Rājasthānī The manuscript of the work is in the collection of Grantha Bhandār of Jaina temple Baḍa Dhaḍā, Ajmer. The beginning and the end of the work are as follows :—

श्रीजिनदेव पणामउ धरी माउ, इद कण्णद नरिद सुराउ ।
 सुगुरु गणत सु तणय प्रणामउ, देवि, सरसइ पइ णमउ घाउ ।
 रासु दयारसु सिउ भणउ सेमुली, हीषजइ किपिउ उच्चरइ ।
 दोसु न लिति सज्जन गुणी, खीरु ग्रह नीरु जिउ हस सराउ ।
 कइ धम्मु दयावह सेविजइ ॥१॥

+ + +

राउ जीवि भमेवि भमवत, तामु होय गये कालि महत ।
 सहसुजी एकु समइह मणउ, अवर तेतोम सबरु सार ।
 दुजेष्ठ सुदि पचमी मुम दिने, दयारस रासु सकुलजइ भाइ ।
 एहुजी जीव वनइ मगलु, समवउ मयाल जीवा बाहू ग्रानहु ।
 कइ धम्मदया वर सेविजउ ॥

29. ŚRĪPĀLA SOBHĀGI RĀSA:—

The Rāsa was written by Bhattāraka Vādi Candra in the year 1594 A. D. It is in Hindī and describes the life of Śrīpāla who was an emperor according to

the Jaina mythology. The scholar was the pupil of Prabhā Candra. The manuscript has been discovered in the Śāstra Bhandār of Khandelwāla Jaina temple, Udaipur. It was copied in the year 1696 A. D. at Udaipur. The end of the work is as follows.—

श्री मूलसद्य माहि उदयो दिवाकर, विद्यानद विशाल जी ।
 तास पट्ट गुरु मल्ली सु भूषण, बाणी अमीय रसान जी ॥
 तास पट लक्ष्मीचंद सूरि मोहि, मोहे भवियण मन्न जी ।
 बीरचंद नाम ज बन जपि, तस जीव्युं धन धन्य जी ॥
 प्रगट तस अनुक्रमि जाणु, ज्ञानभूषण ज्ञानवत जी ।
 तस पद कमल भ्रमर भविचल, जस प्रभाचंद प्रभावत जी ॥
 जग मोहण तस पाटि उदयो वादिचंद गुणाल जी ।
 नवरस गीते जिए गायो, चक्रवर्ति श्रीपाल जी ॥
 सवत सोल—एकावन वर्षे कीधोए परबध जी ।
 भवियण शिरमल करिने सुण ज्यो, नित २ ए संबध जी ॥
 दान दीजि जिन पूजा कीजै, समकित मनराखी जे जी ।
 नदकार वणीयि सून ज भरणीये, असत्य नवि भाषी जे जी ॥
 लोभत्य जी जे ब्रह्म घरीजि सामत्यांनु फल एह जी ।
 ए गीत जे नरनारी सुणस्ये, अनेक मगल तसगेह जी ॥
 संघपति धन जी सदाचने करो, कीधो एह विस्तार जी ।
 केवली श्रीपाल पुत्र सहित तह्य, नित नित करय जयकार जी ॥

इति श्रीविदेहक्षेत्रे श्रीपाल-सौमगी आख्यानकथनं मटारक श्रीवादीचंद्रविरचिते चतुर्थ
 परिच्छेदः संपूर्णः । विदेह क्षेत्र श्रीपाल सौमगी चक्रवर्ति हवो तेहनी कथा संपूर्ण ।

श्री सवत् १७५३ वर्षे मागसिर शुदि ५ दिने रविकारे लिपिकृतं उदयपुर मध्ये लिखित ॥

30. ARGALPURA JINA DEVA VANDANĀ:—

This is a description written by the poet Bhagwatī Dāsa of the Jaina temples situated at Āgrā. The work was composed in the year 1594 A. D. by him. From the work, it appears that Āgrā remained the centre of Jainas from the very beginning of the city and during the time of poet there were a number of Jaina temples. The poet belonged to Delhi. This is a good description from the historical point of view. The manuscript of the work exists in the collection of the Bhaṭṭārkiya Śāstra Bhandār of Ajmer.

31. GURU CHAND:—

This is a small work written in the praise of his Guru (teacher) Bhaṭṭārka Vijay Kīrti by Bhaṭṭāraka Śubha Candra (16th Century). He was the pupil of Bhaṭṭāraka Vijay Kīrti. It is in the collection of Śāstra Bhaṇḍār of Jaina temple Pāṭodī. In the end of the Chand the poet mentions the names of his previous Bhaṭṭāras, which are as follows:—

यतिवर वरनाथ मोक्षहसाथ करइ पर ।
 दुःखानलमेह गत सदेहं सुहृद वर ॥
 साहा गांगातनय करउ विनयं शुद्ध गुर ।
 शुभ बंसह जातं कुम्भरि मातं परम परं ॥
 साक्षादि सुबुद्ध जी कीइ शुद्धदलिततमं ।
 मुर सेवत पायं भारतिमाय मथिततम ॥
 वदितसुरचरण भव्यहशरण पट्टधर ।
 विजयादिहि कीर्ति सोमहमुति धम्मधुर ॥१०॥
 सकलकीर्ति विख्यात जिनमत धम्मह मडन ।
 भुवनकीर्ति तस्स पट्टि बुद्ध मिध्यातह खंडन ॥
 तिहा यती तणो श्रु गार ज्ञानभूषण भट्टारक ।
 करइ मणावइ शास्त्र एह वहु भव्यहं तारक ॥
 जंपइ कवियण राय सूरि शुभचद विचक्षण ।
 भट्टारक आविजयकीर्ति सकल संघ मगल करण ॥११॥
 ॥ इति गुरु छन्द समाप्ता ॥

32. MAHĀVĪRA CHAND:—

This was also composed by Bhaṭṭāraka Śubha Candra who was a scholar of 16th Century. The work deals with the life of Lord Mahāvīr and consists of only 27 stanzas. The work has been discovered in the Śāstra Bhaṇḍār of Jaina temple Pāṭodī, Jaipur. The last stanza of the work is as follows —

सिद्धारथ सुत सिद्धि वृद्धि वाञ्छित वर दायक ।
 प्रियकारिणी पर पुत्र सप्त हस्तांघ्रत कायक ॥
 द्वासप्तति वर वर्ष, आयु सिर्हाक सु मणित ।
 वामीकर वर वरुण शरण गोक्षम यती पणित ॥

गर्मं दोषं दूषणं रहितं शुद्धं गर्मं कल्याणं करणं ।
 शुभचन्द्र सूरि सेवितं सदा पुहवि पापं पकहं हरणं ॥२७॥
 ॥ इति महावीर छन्द समाप्तं ॥

33. TATVASĀRA DŪHĀ.—

It is another work of Bhattārak Śubha Candra, pupil of Vijaya Kīrti whose name has been mentioned by him in the last stanza of his work. He was a great scholar of Sanskrit and Hindī literature. Tatavasāra Dūhā describes the main principles about Ātmā, God or Parmātmā and Mokṣa. The work was composed at the request of Dulha whom he mentioned in some of the Dohās. Date of composition of the work is not given. There are 91 dūhās in the Tatavasāra. The manuscript has been discovered in the Jaina Tholā temple of Jaipur. In the beginning the poet describes the soul as follows —

समयसारं रसं सांमलो, रे समं रविं श्रीं समिसारं ।
 समग्रसारं सुखं सिद्धनां, सीमिं सुखं विचारं ॥१॥
 अप्या अपि, आपुमुं रे, आपणं हेति आपं ।
 आपं निमित्तं आपणो, ध्यानं रहितं सन्तापं ॥२॥
 च्यारं प्राणं प्रीणितं सदा रे, निश्चयं न्यानं वियाणं ।
 सत्तां सुखं वरं बोधमि, चेतनां च्युयं प्राणं ॥३॥
 च्यारं प्राणं व्यवहारं धी, रे दणं दीप्तिगुहं भेदं ।
 इदियं बलं उत्सामं सु, आयुं तणां बहु छेदं ॥४॥

End of the work is as follows:—

सातं शिवकरं २ ज्ञानं निजं भावं ।
 शुद्धं चिदानन्दं चित्ततो मूको माया मोहं गेहं देहणं ।
 सिद्धं तणां सुखजिं मलहरहि, आत्मा भाविं शुभं एहणं ।
 श्रीं विजयकीर्तिं गुरुं मनिं धरी, ध्याउं शुद्धं चिद्रूपं ।
 महारकं श्रीं शुभचन्द्रं भणिं था तु शुद्धं सरूपं ॥६१॥
 ॥ इति तत्वसारं दोहा ॥

34. BĀVANĪ:—

The Bāvanī exists in the Grantha Bhaṇḍār of Nāgadi temple, Būndī. The correct name of the work should have been the 'Bārah Khari' as the stanzas

are in the Alphabetical order. There are 44 stanzas while a Bāvanī should contain 52 stanzas. The name of the author is not mentioned but from the language of the work, it appears to have been composed in the 16th Century. It touches several subjects but it is mainly on ethics. Some of the verses are as follows —

कका अकहु कहतु किउ भावै, अकहु कहे कछु सोमणु पावै ।
जै कहु अकहु छोडि करि रहिए, तो कम्म काटि केवलु सुखु लहियो ॥१॥
कका किउ मधुकर दुखु पाया, ससि बिकाश सकुच नहि भाया ।
सूर उदोत कवलु विगसावै, निछुटै भवरु बहुरि कत भावै ॥२॥

+

+

+

हा हा हलहर चक्क हर, हय गय रहहि रणस्थि ।
इण नहि कोई रा थिर रह्या, हंसु अकेलउ पिस्थि ॥४२॥
हा हा हउ किसकउ नही, मेरा है नहि कोई ।
जो अजरामर बभु पर सो अण्णणउ जोइ ॥४३॥
अनादि निघने द्रव्ये, हेयोपादेय वस्तुनः ।
अक्षर मध्यातु कि ज्ञेय कथित ब्रह्म वेदसि ॥४४॥

॥ इति बावनी समाप्त ॥

35 NEMINĀTHA GĪTA:—

The Gīta was written by Brahma Yaśodhara in praise of Lord Neminātha, the 22nd Tīrthankara. Brahma Yaśodhara was pupil of Vijay Kīrti who remained on Bhaṭṭāraka Gādi from the year 1525 to 1560 A. D. From the date of Vijay-Kīrti it may be said that this work belongs to the 16th Century.

It is a short work, having 69 stanzas written in Rāga Gaudī. The language of the work is Rājasthani. In the end of the work, the author mentions his name and also that of Yaśah Kīrti under whose patronage the Gīta was composed. The work has been discovered in the Grantha Bhandār of Nainvā. The last two stanzas of the work are as under:—

श्री यसकीरति सु पसाउलि ब्रह्म यमोधर भणिसार ।
चलण न छोडउ स्वामी, तह्य तरण भवचा दुःख निवार ॥६८॥
भणसि जे नर सांगलि रे, धन धन ते भवतार ।
नव निधि तस घर उपजि, ते तरसि ससार ॥६९॥

36. LAGHU SĪTĀ SATU:—

It was composed by Bhagvatī Dāsa. In this work, the character of Sītā has been depicted in a nice manner. The poet composed in 1627 A. D. a Brihad Sītā Satu but as it was a lengthy work and could not be made attractive so another small work was composed by the name "LAGHU SĪTĀ SATU" in the year 1630 A. D. in Śāhadarā, Delhi.

इन्द्रपुरी सम सिंहदिपुरी, मानवरूप अमरद्युति दुरी ।
 अग्रवाल आवक घनवत, जिनबर भक्ति करै ममकत ।
 तह कवि आइ मगोतीदासु, सीता सतु मनियो पूनि आमु ।
 बहु विस्तर अरु छंद घनेरा, पढत प्रेम बाढई चित केरा ।
 एक दिवस पूरन ह्वै नाहीं, अति अमिलाप रही मन माही ।
 दोहा:—तिहि कारण लघुसतु करघा, देस चौपई मास ।
 छंद जूझ सबु छांडिकइ, राखि बारह मास ॥
 सोरठा—सबतु मुगहु सुजान, सोलहसइस सतामियइ ।
 चैत शुक्ल तिथिदान, भरणी ससि दिन सीमयो ॥

The description of twelve months and dialogues between Sītā and Mandodarī are excellent. It is a very good work of Hindi literature:—

तब बोलइ मदोदरी रानी, रुति अषाढ घन घट छइ रानी ।
 पीब गए ते फिर बर आबा, पामर नर नित मन्दिर छाबा ।
 लवहि पपीहे दादुर मोरा, हियरा उमग घरत नहि मोरा ।
 बादर उमहि रहे चौपासा, तिय पिय बिनु लिहि उमन उसासा ॥

37. RĀJĀVALĪ-DOHĀ:—

It is a historical work, which describes the history of Delhi emperors from Śaṁvat 829 V S. (772 A. D.). It was written by the poet Bhagvatī Dāsa who was himself a Delhi citizen. The poet was a great scholar of Hindi and Apabhraṁśā and he wrote several works in both the languages. A gaṭakā containing more than 40 works written by the poet himself is preserved in the Ajmer Grantha Bhaṇḍār. Rājāvalī is also in the collection with othes works. It is purely a historical work and describes the names of each emperor, how long he ruled and what happened after him. It contains 67 Dohās. Emperor Śāhjahān is the last whose description is given. Some of the verses are given below:—

छपइयाः—बारहसय चालीस अधिक नव संवत् गइया ।
 चैतमासि गुरुवारि दिवस तमतो वसि भइया ॥
 भ्राए पवर पठाण देस पुरि भया भगाया ।
 राय पिथोरा जाति करिउ दिल्ली कुरवाणा ॥
 पणमास दिवस दस सात लहु तेरह घडिय बरिस रतन ।
 गोरी सो साह सहावदी, राजु वरिउ जगमाहि जतन ॥
 तीन मास तेरह दिवस दोय बरिस मिलि ताहि ।
 पद्रह घडी बियाण थिति रहे समसदी साहि ॥
 बरिस बीस रस मास छह अवर घडी सगवीस ।
 सात दिवस जुत जाणि यहु सति कुतवदी ईस ॥
 + + +

सवइया

तीन बरिस पणमास दिवस बाईस गए जह ।
 पद्रह घडी मिलाइ साहि भए मीर मुगल तह ॥
 बाबर बसिमइ कु धीरु धरि घरा लइ जिन ।
 तासु हम्राउ नंदु राजु दस बरिस किया तिन ॥
 अउमास बरिस तेरह घडी रुख सति थिति जानिए ।
 इउ कबिसु भगवती उच्चरइ जगमति सुजस बखानिये ॥
 पद्रह सइ ६ सतानुवइ जेठि सुकुल थिति बारसि ।
 सेत साहि पुणु राजु लिय प्रगट सूरि जर जाति ॥५५॥
 + + +

तिहि सुत साह सहावदी, राजु करइ घर लोइ ।
 कवि सु भगीती दुउ लवइ, भ्राउ चिराउसु होइ ॥५६॥
 साहिजहान मु प्रकटभुवि न्याय नीति तुं तासु ।
 भवन कमल रवि हिरउ पहर दिन दिति जोति प्रकासु ॥५६॥
 सोलहसइ सग सोहसु सवति जानिए

जेठि निजल सिय एभि बुषहुं मनि आनिए ॥
 अगरेवाल जिन भवनि पुरी सिहर दि मसी (दिल्ली)
 परुहा कवि सु भगीतीदास मनी राजाबली ॥५७॥

॥ इति राजाबलि ॥

38. NEMIŚVARA VIVĀHLO:—

The work was composed in 1634 A. D. in the city of Kotāh by Khetasī, a Hindī poet of the 17th Century. It deals with mainly marriage of Lord Neminātha who at the time of wedding dropped his idea of marriage and went to the Jungle for leading the life of a Jaina monk. Vivāhlo is a very good poem of Hindī. The Alankāras used in the poem are simple but interesting. The whole of the poem is composed in Dohā and Sorāṭhā metres. The manuscript is in the Śāstra Bhaṇḍār of Jaina temple Fatehpur (Sekhāwatī) It is dated 1736 A. D. Beginning of the work.—

अथ नेमीनाथ जी का विवाहलो लिख्यते ।
 दोहरा.—सरस्वति स्वामिन बीनऊं, मदगुरु लागो पाइ ।
 श्री नेमिकुमार विवाहलो, कहौ सुनौ मन लाइ ॥१॥
 जैन पुराण जु मैं सुन्यो, तोरण हुबो वियोगु ।
 श्री नेमिकुमार बैरागियो, परियन तजि लीयो जोगु ॥२॥
 सोरठि देस सुहावनो, राजा जादौराइ ।
 छत्रपुरी सम द्वारिका, रचि धनजय भाइ ॥३॥
 भवतरसी जहां जग गुरु, हांइसी दोइ कल्याण ।
 भगल महोछे बहु कीयो, सुरपति दे सनमान ॥४॥

x

x

x

x

Date of completion:—

नर नारी पढ़ै पढायै, ते मन बखित पावे ।
 जैनागम जिहि विधि सुनीयो, कर जोर खेतसी अनियो ।
 सोरहसै इक्यानवे, सावन मासि विचारी ।
 कोटो केजरि खानि को पछो सुनो नरनारी ॥
 सहस बुद्धि सुरगुरु कहे, सतमुख सुनिये सोइ ।
 नेमि जितदकुमार की महिमा बरनी न जाइ ॥
 बुधजन हांसी भक्ति करो, तुम बुधि बतुर सुजाम ।
 भतिसारू बरानं करो, श्रुतसागर रहि पार ॥

39. PĀRŚVANĀTHA RĀSA:—

The Rāsa was composed by Śrī Kapūr Canda in the year 1640 A. D. He belonged to Ānandpur Nagar where Jaswant Singh was the king. The Rāsa

deals with the the life of Lord Pārsvanātha, the twentythird Tirthankara. It is written in simple Rājsthānī language containing poetic beauty. The work is completed in 166 stanzas. The manuscript is preserved in the Śāstra Bhaṇḍār of Caudhari's temple Mālpurā (Tonk). The author was the pupil of Guṇa Candra in the time of Nemi Cand. The manuscript was written by Śrāvikā Pārvatt, pupil of Rātanai in the year 1665 A. D. In the end of the work the poet gives his detailed account date of completion and name of the place where he composed this work:—

श्रीमूलजी सघ बहु सरस्वति गच्छि भयो जी मुनिवर बहु चारित स्मृच्छ ।
 तह श्री नेमिचंद गच्छपति भयो, तास के पाट जिम सोमै जी भाण ।
 श्री जसकीरति मुनिपति भयो, जाखै जी तर्क अति सास्त्र पुराण ॥१५६॥
 तास को शिष्य मुनि अधिक प्रवीन, पच महाव्रतस्यो नित लीन ।
 तेरह विधि चारित घरै, व्यजन कमल विकासन चंद ।
 ज्ञानगो इम जिमौ अति भलोमे, मुनिवर प्रगट सुमि श्री गुणचंद ॥१६०॥
 तासु तणु सिधि तसु पडित कपुरजी चंद, कीयो रास भित्तिघरिबि आनंद ।
 जिए गुण बहु मुक्त अल्प जी मति, जहि विधि देल्याजी शास्त्र पुराण ।
 बुध देखि को मति हंसै, तैसी जी विधि मे कियो जी बखान ॥१६१॥
 सोलासे भक्तागवे मासि बैसाखि, पचमी तिथि सुम उजल पाखि ।
 नाम नक्षत्र आद्रा भलो, बार बृहस्पति अधिक प्रधान ।
 राम कियो वामा सुत तणो, स्वामीजी पारमनाथ कै थानि ॥१६२॥
 अट्टो देस को राजा जी जाति राठौड, मकलजी छत्री याकै मिर मोड ।
 नाम जसवतसिह तसु तणो, तास आनंदपुर नगर प्रधान ।
 पीणि छतीस लीला करै, सोमै जी जैसे हो इन्द्र विमान ॥१६३॥
 सोमै जी तहा जिए भवण उत्तंग, मङ्ग वेदी जी अधिक असंग ।
 त्रिए तणा विज सोमै भला जो नर बंदे जी मन बच काड ।
 दुव बलेश न सचरै, तीस घरा नव निधि थिति पाइ ॥१६४॥
 बसै जी तहां अधिक महाजन लोक, खरचै जी द्रव्य नित भोगवे भोग ।
 जिए चरणा जी पूजा रचै, दाज सुपात्रा जी दिहि बहु माड ।
 देव जिमि निति लीला करै, भोगवे सुख निज पुण्य पसाइ ॥१६५॥
 छंद कडा भला एकसो जाणि: छयासठि अधिक तहि तणु जी प्रमाण ।
 भाव जी भेद जो त्याका कह्य, स्वामी विनयी एक करै तुम्ह दास ।

स्वामी हमने हो देयो जो स्वर्ग निवास, तुम्ह तो जो मुक्ति कामणी वरी ।

श्रीपास जिशेपुर पाइ नमो ॥१६६॥

इति श्री पायर्वनाथ को रास सपुरण समाप्ता लिखित बाई रत्नाई की सिधि आबिका पारवती
गोत्र गंगवालि सवत् १७२२ मीती जेठ वदि ५ ।

40. JYOTIṢA SĀRA:—

Jyotiṣa Sāra is a work on astronomy as it is clear from the name. It is in Hindī and was written by Śrī Kṛipā Rāma in Saṃvat 1742 (1685 A. D.). The subject has been dealt with in a very simple language so that it can easily be understood even by a lay man. The material has been taken from the main books on this subject. The poet lived in Śāhjahānpur. His father was Tulā Rāma. This has been written in a Gutakā of Pātodi Śāstra Bhaṇḍār, Jaipur. Two pieces from the work are as follows:—

केंदरियो चौथो भवन सप्तम दसमो जान ।

पचम अरु नौमो भवन येह त्रिकोण बखान ॥६॥

तीजो पसटम ग्यारमो, अरु दसमो बर लेखि ।

इनको उपचै कहत है मन्त्र ग्रंथ मे देखि ॥७॥

+

+

+

वर्ष लग्यो जा अम मे मोई दिन विचारि ।

बा दिन उतनी घड़ी जु पल कीते लग्न विचारि ॥४०॥

लग्न लिखे ते गिरह जो जा घर बैठो आय ।

ता घर के फल सफल हो कीजे मन बताय ॥४१॥

॥ इति श्री कवि ऋणाराम कृत भाषा जोतिमसार संपूर्ण ॥

41. VANĪKA PRIYĀ:—

Vanika Priyā is a Hindī work written on business methods by Sukha-Deva in Saṃvat 1717 (1660 A. D.). How the business should be conducted and at what time a particular commodity should be sold or purchased, with whom cash business or credit business should be handled, all such topics are dealt with in the book. This is a very good book on business method in Hindī. It was copied in the year 1798 (1741 A. D.) at Chirārī by Lāla Udait. The manuscript has been discovered in the Śāstra Bhaṇḍār of Jaina temple Badhi Cand, Jaipur. In the beginning of the work, the poet gives his account as follows:—

सिधि श्री गनेसाय नमः । श्री सरसते नमः । श्री परमगुरवे नमः ।
 श्री जानुकी बलभाइ नमः । अथ बनक-प्रिया लिखते ।
 गुर गनै कहै सुखदेव, श्री सरसुती बतायो भेव ।
 बनिका प्रिया बनिक बंचियो, दिया जजिहार हाथ कै दियो ॥१॥
 गोला पूरब पच विसै, बारि बिहारीदास ।
 तिनके सुत सुखदेव कहि, बनिक प्रिया प्रकाश ॥२॥
 बनिकनि को बनिक प्रिया, मइसारि को हेत ।
 आदि अंत आता सुनो, मतो मन मो देत ॥३॥
 माह मास कातक करे सबत् सोषे साठ ।
 मते याह के जो चलै, कबहुँ नै आवे घाट ॥४॥
 फागुन देव दल जु आइयो, मकल वस्तु सुरपति चाहयो ।
 चार मास इहि रेहै आइ, पुन पताल सुता हो जाइ ॥५॥

The instructions given to the businessmen are as follows --

आधी ऊपर आधी तरै, आधी परह्य आधी घरे ।
 भेसो साहु साहुपति करै, देम विवर्जन मूल नहि मरै ॥१६४॥
 हसि कुन्हरिया पास हर खुरपा कहत किसान ।
 पस पछी बरहाम मै, हाथ न हथै किसान ॥
 हाथ न हथै किसान, ताहि कीद नहि दीजै ।
 अमुम कर्म जेह करे, मो कागद लिख लोअै ॥
 सपन लै दरबार बैठि लै विलसे रसिया ।
 बहुत विबुअै हम सुनै सगति के हसिया ॥१६५॥

In the end, the poet gave the date of completion of the work and before that he finished the work with his humble request --

अथ कवि की प्रार्थना विचार--

मन्त्री मतो न लाइयो, जो मनु मानै कोई ।
 बारह मास सुम दसा अमुम अलनो होई ।
 देखी सुनी सो मै कहौ, बाचि सोख सुन लेऊ ।
 ऐता क कविता कहै, करै करमनु यारी होऊ ॥११३॥
 जिहि जागा जैसो कहौ, तैसो कहौ न होत ।
 तो यहि कहिये करमगति, दोस न दीजै मोह ॥११४॥

सुख संपत्ति दारिद्र्य दुःख, होत अचीतो आनि ।

दीन मान की भावी, परे न कहूँ जानि ॥३१५॥

चौपई:—घंट परे ते सिधि संचैरे, केहरि परति पाई अनुसरै ।

कुमतिहि मित्र साम पर हरी, मतो अकाल अरु बाहिरो ॥३१६॥

दोहा:—देखी सूनी सी मैं कही, मंत्री जो मतिमान ।

ज्ञानि जाति जौन सबको, भागे की जान ॥३१७॥

मतो हथियार हाथु ले जोर, साह शुभकरन करत कह मोर ।

मारग हान हरअन मानियो, दिल कुसाद हरख न वानियो ॥३१८॥

कवि सोधे संबत सर साठ, इहि मत चले परे नहि घाट ।

इहि मति अन्तु पेट भरि खाई, ऐही चीर न को यह राई ॥३१९॥

बनिक प्रिया मैं सुम असुम, सबही गयो बताई ।

जिहि जैसी नीकी लगै, तैसी कीजै जाई ॥३२०॥

सत्रह से सत्रह बरस संबत सर के नाम ।

कवि करता सुखदेव कहि लेखक माया राम ॥३२१॥

इति वनिकप्रिया सपूर्ण समाप्ता । आदो सुदि १२ सुक्रवासरे सवत १८५५ सुकामु छिरारि,
लिखत लाला उदेत सीध राजमान छिरारी बाके जो बाचै ताको राम राम ।

लिखी जथाकत देवकी, कहि उदेत प्रधाम,

जो बाचै श्रवननि सुनो, ताको मोर प्रनाम ॥

42. DOHĀ ŚATAKA:—

It is also called 'UPDEŚA DOHĀ' composed by Hemrāja II, who was born in Sāngāner (Jaipur) in the year 1668 A. D. It deals with various topics of general interest. It is written in a very simple and plain language with an literary flourish. The manuscript is in the Grantha Bhandār of Jain temple Tholiā, Jaipur, in a Guṭakā number 636. There are 101 Dohās in the work. Some of the verses are given below:—

दिध्य दृष्टि परकासि जिहि, जान्यो जगत अमेस ।

निसप्रैही निरहुंद निति, बढी त्रिविध गनेस ॥१॥

कुपथ उथपि थापत सुपथ, निसप्रैही निरगंध ।

ऐसे गुरु दिनकर सरिस, प्रगट करत सिवपंथ ॥२॥

गनपति हृदय बिलासिनी, पार न खहै सुरेस ।

सारद पद नमि कै कहो, दोहा हितोपदेश ॥३॥

आतम सरिता सलिल जहं, सजम सील बलानि ।
 तहां करहि मंजन सुधी, पट्ट चै पद निरवाणि ॥४॥
 + + +
 छद गत भर भरय को, जहां असुधता होइ ।
 तहा सुकवि भवलीकि कै, करहु सुद्ध सब कोइ ॥६७॥
 उपनी सांगानेरि को, अब कामा गढ वास ।
 तहा हेम दोहा रचै, स्वपर बुद्धि परकास ॥६८॥
 कामांगढ सूबस जहां कीरतिसिध नरेम ।
 अपने खग बलि बसि किए, दुर्जन जितेक देस ॥६९॥
 सतहसैर पचीस को, बरनै सवत सार ।
 कातिक सुदि तिथि पचमी, पूरन मयो विचार ॥१००॥
 एक आगरे एक सी, कीये दोहा छद ।
 जो हित दे बाचै पढ़ै, ता उर बचै अनद ॥१०१॥

॥ इती हेमराज कृत दोहा सपूर्ण ॥

43. MĀNJHĀ:—

This is a new work of the famous Jaina poet Banārsī dāsa of the 17th Century. It is an ethical work which puts before us the real picture of the world. The date of the work is not given but the name of the poet comes thrice in the work. The manuscript is housed in the Śāstra Bhaṇḍār of Jaina temple Bādhi Canda-Jaipur. Some of the verses of the work are as follows.—

माया मोह के तू मतवाला, तू विषया विषधारी ।
 राग दोष पयो बस ठगौ, चार कषायन मारी ॥
 कुरम कुंठव दीफा ही पाथी, मात तात सुत नारी ।
 कहत दास बनारसी अल्प सुख कारने तो नर भव बाजी हारी ॥१॥
 नर मोहार अकारज कीनो, समझल खेल्यो पासा ।
 मानुष जनम अमोलक हीरा, हार गवायी खासा ॥
 बलो होय दुखदा भाजन, छाड सुखादी आसा ।
 दसै दृष्टा ते मिलन टुहेला, नर भव गत बिच बासा ॥२॥

+ + +

अंत न कोई सहाइ तेरे, तू क्या पक्ष पक्ष मरदा ।
 नरक निमीद दुःख सिर पर, चाह मकमूलन मरदा ॥
 जनम जनम विष होय बिकाना, हृष विषया दे वरदा ।
 केइ ऊमर भरवेसी भौंड़, मेरी मेरी करदा ॥१२॥
 गज सुखमाल सुणी जिनवाणी, सकल विषय तिन त्यागी ।
 नमस्कार कर नेमिनाथ को, भए मसान बिरामी ॥
 तन बसुरा आमन बच काया, सिधा पद लव लागी ।
 कहत दास बनारसी, अंत गढ केवली मुनत बुध के रागी ॥१३॥

॥ इति श्री माझा समाप्ता ॥

44. ADHYĀTMA SAWAIYĀ:—

Adhyātma Sawaiyā is a work of Rūpacandra, an Ādhyātmik poet of 17th Century. The work has been discovered in the Jaina Śāstra Bhandār of Tholiā Jaina temple, Jaipur. This is a good work on Adhyātma or spiritualism. The description is full of life. Not only with the point of language it is also work of high standard as regards literary beauty and manner of description. The poet describes Ātmā, Parmātmā and the world in a very simple method. It contains 102 stanzas of Sawaiyā, Kuṇḍaliā and Chappaya metres. Date of composition is not given in the work. The first Sawaiyā in which importance of soul is described, is as follows:—

अनुभो अभ्यास मै, निवास सुध चेतन को,
 अनुभो सरूप सुध बोध का प्रकास है ।
 अनुभो अनूप उपरहत अनत ग्यान,
 अनुभो अनील त्याग ग्यान सुख रास है ॥
 अनुभो अपार सार आप हा को आप जानै,
 आपहो मै व्याप दीसै जामै जड नास है ।
 अनुभो अरूप है सरूप बिदानद बंद,
 अनुभो असीत आठ कमस्यो अक्षात है ॥१॥

In one of the stanza the poet describes the various qualities of noble persons in the following way:—

परि भीमन परिहरै बरै गुनबंत गुन सोई ।
 चित्त कोमल निष्ठ रहे, झूठ जाके नहीं कोई ।

सति वचन मुख कहे, आप गुन आप न बोले ।
 सुगुरु वचन परतीत चित्त थै कबे न डोले ।
 बोले सुबैन परिनिष्ठ सुन ईष्ट बैन सब सुख करे ।
 कहै चंद वसत जग फद में एह सुभाब सजन घरे ॥

In the words of the poet, foolish persons are just reverse of the noble persons:—

जाकै जीव परपच रंच मुख नाहि सजन को ।
 महा मोह मद लीन, फिरै भूलो निज धन को ।
 अवगुन गहि गुन तजै, भजै कायर ज्यो रन में ।
 सूर पनौ निज नही, कही जानपनो तिन में ।
 जिन में न भेद परि आपको सो भजान पमु सारिखो ।
 हिरदे हरप निज परख बिन ए मूढन को पारखो ।

45. GORĀ BĀDAL KATHĀ.—

Gorā Bādal Kathā is a historical work of Jaṭmāl Nāhar who was a 17th Century poet. His father Dharmasī was the resident of Lāhore. The work deals with the story of Gorā and Bādal, famous warriors of Udaipur and who fought with emperor Allāuddin for the sake of King Ratan Sena of Udaipur who fell in love with Padmini and brought her from Ceylon. This is a Rājasthānī work. The story of the work has been borrowed from Jāyasi's PADMĀVATA which was written in 16th A. D. Century. Gorā Bādal Kathā was completed in the year 1623 A. D. The manuscript is preserved in the Grantha Bhaṇḍār of Fatehpur. The poet mentioned his name and also his father's name in one of the stanza:—

जिहा राज राजी मलीखान । गाजी खान न सरनद ।
 मिरदार सकल पठाण माही ज्यू नमेन मै चंद ॥
 धरसी को नद जटमन, जात नाहर ताम ।
 जिन कही कथा बनाय करि बिच सबला मै ठान ॥

The work is full of Vīra Rasa but in some places where the beauty of Padmini has been described, ŚRANGĀRA RASA has also been used. Raghava describes the qualities of Padmini's beauty before Allāuddin as under:—

पद्मावति मुखचंद पदम सम गंध जु आवैति ।
 अवर ममै चहुँ ओर देख सुर-अमुर सुभावति ॥

अगुल सत्तरि परिचां सातउ वसहि सुदरि नारि ।
 चौडी चौव दाहो होय इमी चीत लाय सवारि ॥
 मृग नयन वयन कोकिल सरस केहर लकी कामिनी ।
 अघर लाल हीरा दमन, मोह धन गज गामिनि ॥२६॥
 पदमावति के गुन सुने चढी चुप चीतलाय ।
 बिन देख्या पदमावति जनम इक्यारथ जाय ॥३०॥

The manuscript of the work was written in the year 1830 A. D. by Sewaka Jogidāsa on the request of Srāvaka Rāma Nārāin. The beginning and end of the work are as follows:—

श्री गणेशायनमः । अथ गीरा बादल की कथा लिख्यते ॥
 चरण कमल चित लायके, समर सारद माय ।
 करिहुं कथा बनाय कैरि, प्रणमु सद्गुरु पाय ॥१॥
 जंबु दीप दीपा मिरे, भरथ खड मझार ।
 नगर बढी चित्तीड है, आठ कोस बिसतार ॥२॥
 राज करै रानो तिहां रतनसैन राजान ।
 नव नकीसी कुना करै, अगढी मरद चौहाण ॥३॥
 नगर बढी चित्तीड है, गढनी पर ही बक ।
 नाहि नामै तिहां साह को, करै जु राज निसक ॥४॥
 + + +
 सबत सोलासे असीये समै, फागुन पुन्य मास ।
 बीरा र संगार रस, कहीयो जटमल तास ॥२१॥
 सबै ताहि अडोल अवचल सुखी सब लाय ।
 उछाह आनद होत घर घर दुखी नाहित कोय ॥२१२॥
 जिहा राज राजै अलीखान गाजी खानन सरनद ।
 निरदार सकल पठाण माही ज्यु नखेत्र मै चद ॥
 घरमसी को नद जटमल जात नाहर ताम ।
 जिन कही कथा बनाय करि विच सबला मै ठाम ॥२१३॥
 कहता आनद ऊपजै, सुनता आनद होय ।
 जो कोइ कहै गुण जना, तो बहु हरषित लोय ॥२१४॥
 चालीस सहस घोडा मुवा, दोय सहस सिरदार ।
 एक लाख मुवा आदमी, हाथी आठ हजार ॥२१५॥

मारया मुगल पठाण, ढोढ लाख दफतर चढ़्या ।
 धोर बोहोत दीया जाए, जहा तूण लीना मुख मैं ॥२१६॥
 सा की हुवो बीसीड मैं, चौड कीयो जग ।
 दाद फुरमाइ साह, तब कहै होहु तुव रग ॥२१७॥

इति गोरा बादल की कथा संपूर्ण । सत्रत् १८८६ का मिति आसाठ शुदि १४ रविवासरे
 निखत सेवग जोगीदास लीखायत आबग रामनाराण सुत बालचंद ।

46. DHARMA PARIKŚĀ:—

It was translated into Hindi prose by Daśaratha Nigotā in Sathvat 1718 i. e. in 1661 A. D. The original work which was composed by Amitigati is in Samskrit. The author has tried to translate each word of Samskrit in easy Hindi prose.

The manuscript belongs to the Śāstra Bhaṇḍār of Jaina temple Baḍā Mandir, Jaipur. The language of the work is Rājasthānī. The beginning and the end of the work are as follows:—

मगलाचरण

श्रीमान् कहता श्रीमा विराजमान । यदीय. कहता जिह को बोधमय । प्रदीप: कहता केवल ज्ञान
 रूपी दीवो । जिहि दीप करि नमस्व त्रय तु गगान कहता पावन तीन सपत्नी ऊ चो छै शाल कोटजिहि को
 अमो जगत । लोक सम्पद्धो गृहे घर तिहि घरने सनततो कहता सर्वथा प्रकारि । उद्योतयते कहता उद्योतित
 कियो ह्वै ज्यहां तीर्थकर देवा. ते तीर्थकर देवा न: अस्माक कहता म्हाको अये कहता विभूति कै अथि
 भवतु कहतां होऊ ।

भावार्थ—असो जु ज्ञान सम्पन्ना दीवा करि तीन लोक सम्पन्नों घर उद्योतित कियो छै ज्याहू कै तीर्थकर
 म्हाने ज्ञान सम्पत्ती श्री को दाता होहु । तीर्थकर नै नमस्कार कियो आगे सिद्धाने करमी ।

श्री विक्रम पाथिव राजा नै सनैतरि वरम अधिक हजार वरम गया । योह शास्त्र अभ्यसत न
 निर्वधि करि श्री जिनेन्द्र धर्म अमृत करि युक्त शास्त्र संपूर्ण ।

दोहा:—साह श्री हेमराज सुत, मातु हमीर दे जाणि ।

कुल निगोत आबक धर्म, दशरथ सज बसाणि ॥१॥

सवत् सत्तरामे सही, अष्टादश अधिकाय ।

कागुणतम एकादशी, पूरण भई सुभाय ॥२॥

धर्मपरीक्षा वचनिका, सुदरदास सहाय ।

साधर्मी जन समक्षि तै, दशरथ कृत चितलाय ॥

इति श्री अमितिगति कृत धर्म परीक्षा मूल तिह की वचनिका बालबोधनाम अपर नाम तात्पर्यार्थी टीका तत्र धर्मार्थी दशरथेन कृता समाप्ता विवक्षित एक परिच्छेदः सपूर्णः ।

47. HARIVANŚA PURĀṆA BHĀṢĀ:—

This is a Rājasthānī prose translation of Harivanśa Purāṇa written by Ācārya Jinasena in Samskrit. It is a Jaina Mahābhārata. The translation is in Rājasthānī prose. The manuscript was copied in Samvāt 1671 (1614 A. D.). This shows that the work was written prior to the 17th Century. Such a good and voluminous work in Rājasthānī prose has not been found so far. Two pieces of the prose are given below:—

पत्र स० १६८

तिणी अजोघ्या नउ हेमरथ राजा राजपालै छइ । तेह राजा नइ धारणी राणी छइ । तेह नउ भाव धर्म उपरि धणउ छइ । तेहनी कुषि तै कुंभर पठाइ उपनी । तेहनउ नाम बुधुकीत जागिणउ । ते पुणु कुमर जाखे सिस समान छइ । इमकरता ते कुमर जोवन भगिया । तिवारइ पिताइ नेहनइ राज भार धाप्यउ । तिवारइ तेग जाना सुख भोगवता काल अति क्रमइ छइ । बली जिण धर्म घणु करइ छइ ।

पत्र सख्या ३७१

नागश्री जे नरक गई थी । तेहनी कथा साभलउ । तिणी नरक माहि थी । जे जीवनी कलियउ । पछइ मरी रोइ सप्य भयउ । सयभूरमणि डीपा माहि पछइ ते तिहा पाप करिवा लागउ । पछई बली तिहा थको मरण पाम्यो । बीजै नरक गई तिहां तिन सागर आयु भांग बी छेदन भेदनतापन दुःख भोगवी । बली तिहां थकी ते निकलियउ । ते जीव पछइ चम्पा नगरी चाडाल नइ धरि पुत्री उपनी तेहा निच कुल भवतार पाम्यउ । पछइ ते एक बन माहि तिहा उबर बीणीवा लागी ।

48. HINDĪ COMMENTARY ON BHAKTAMĀRA STOTRA:—

There are several commentaries available on the famous Bhaktāmara Stotra. They are in Samskrit as well as in Hindī. A translation in Hindī poem written by Hemrāja is also available and is already famous. But commentary written in Hindī prose by Hemrāja (17th Century) was not available so far and this has been discovered in the Mahāvīra Grantha Bhandār of Būndī. An example of Hindī prose is as follows:—

किलं ब्रह्मपितं प्रथमं जिनेन्द्रं स्तोष्ये किलाह निश्चय करि ब्रह्मपि मै भी जु हौं मानतुंग नाम आचार्य सो तं प्रथमं जिनेन्द्रं सो जु ही प्रथम जिनेन्द्र श्रीआदिनाथ ताहि स्तोष्ये स्तवू गा । कहाकरि स्तोत्र करोंगो । जिनपाद युगं सम्यक् प्रणम्य जिन जु हैं भगवान तिनि को जु पद जुग दोई चरण कमल ताहि सम्यक् भाति मन वचन काया करि प्रणम्य नमस्कार करि कै कैसो है भगवान को चरण द्वय भक्तामर प्रणतमोलिमणिप्रभाणां उद्योतक भक्तिवत जु है अमर देवता तिनि की प्रणत नम्रीभूत जु है भोलि मुकुट तिन विषे जु है भणि तिनि की जु प्रभा तिनि का उद्योतक उद्योतक है । यद्यपि देव मुकुटनिका उद्योत कौटि सूर्यवत् है तथापि भगवान के चरण नख की दीप्ति भागै वै मुकुट प्रभा रहित हो है तांनै भगवान को चरण द्वय उनका उद्योतक है । बहुरि कैसो है चरण द्वय दलित पाप तमो वितानं दलित दूरि कियो है पाप रूप तम अन्धकार ताको वितान समूह जानै । बहुरि कैसो है चरण द्वय युगादौ भव जले पततां जनानां भालवनं युगादौ चतुर्थं काल की आदि विषे भव जले ससार समुद्र जल विषे पततां पडे जु है । जनानां मनुष्य तिनको भालवन भालवन है जिहाज समान है त क सो आदिनाथ कौन है जाको स्तोत्र में करोगी स्तोत्रैः य सुरलोकनाथैः स्तुतः स्तोत्रैः स्तोत्र हू करियः जो श्रीआदिनाथ सुरलोक नाथै सुरलोक देवे लोक के नाथ इन्द्र तिनि करि सस्तुत स्तूयमान भया कैसे है इन्द्र सकल बाङ्गमय तत्त्वोवषादुद्भूत बुद्धि पटुभिः सकल समस्त जु हैं बाङ्गमय दशांग तिनका जु तत्त्व स्वरूप तिसका जु बोध ज्ञान तातै उद्भूत उत्पन्न जु है प्रकट बुद्धि ता करि पटुभिः प्रवीण है वे स्तोत्र कैसे हैं जिन करि स्तुति करी जगत्रिय उदारैः अर्थ की गम्भीरता करि श्रैष्ठ है ॥२॥

The last Dohā of the work in which the author mentions his name runs as under --

अन्तिमः—भक्तामर टीका को मदा पढ़ै सुनै जो काँइ ।

हेमराज सिव सुख लहै तम मन बखित हाइ ।

॥ इति श्री भक्तामर स्तोत्र टीका समाप्तम् ॥

49. NĀSAKETA PURĀNA—

Nāsaketa purāna of Nāsketopākhyāna is a very interesting and popular story. The original story is in Sanskrit which was translated into Hindi prose by Nanda Dāsa for his students. The date of composition of the work is not given but it appears that it is a work of 17th Century A. D. The language of the work is not literary but it is described in a very simple language. Sadal Misra's NĀSIKETOPĀKHYĀN, which was written in the 19th Century has the influence of Nand Dāsa's work. One example of Hindi prose from Sadal Misra's Nāsiketopākhyān is given below:—

इस प्रकार से नसिकेत मुनियम की पूरी सहित नरक का वर्णन कर फिर जैन जैन कर्म किए से जो भोग होता है सो सब ऋषियों को सुनाने लगे कि गौ, ब्राह्मण, माता, पिता, मित्र, बालक, स्त्री, स्वामी, वृद्ध, गुरु इनका जो बध करते हैं वो झूठी साक्षी मरते, झूठे ही कर्म में दिन रात लगे रहते हैं ।

Hindī Sākitya ka Itihāsa P. 422

One example from the book:—

मुसाईजी येक कंथा तुमसो कहू । जो प्राणी या पाछें चोरो करत है तीन को प्रसन कहैत है । और कोई वेद पुराण की पोथी मै । अर गुण मुसं गुणं मटें गुण भेद होई सो प्राणी काछवा की जोणी पावत है । और पैरा यो सुत कु पास कर तो कीरं प्राणी काछवा की जोणी पावत है ।

P. 67

The work belongs to the Grantha Bhandār of Jaina temple Badhicanda, Jaipur. The work completes in 74 pages. The last portion of the text is as under:—

या कथा प्रादी प्रती सो कही है । सहस्रकीती की टीका है । नंददासजी आपणा सोख को भाषा करी सुणाइ है सो या कथा पुनी बीच है सो प्राणी समत है । ताको कीलाण होत है । सबीधान रहत है ।

इति श्री नासकेत पुराण समसन गी रवीमभादे नासकेतु कथा सपुराण । लिखत कालुराम राजोरा छानुराम का बेटा । ते वाजें तीन राम राम वच । मी० चेत बुदी १० सवत् १७८६ ग्रामरी महाराजा श्री सवाई जैसंगजी वैम य वरम दोई हुआ तलवाणी मै ज अमल महाराजा श्री अणुदरामजी को ।

x

x

x

x

50 ALANKĀRA MĀLĀ —

This is a Hindī work on Alankāra Śāstra. It was composed by Sūrat Misra in the year 1709 A. D. The manuscript is in the collection of Jaina Grantha Bhandār of Jaisalmer. This is a very simple book on this subject. The poet lived in Āgrā and was a Kanaujia Brahmin by caste. The last portion of the work in which the poet gives his own account and the date of the work is as follows:—

अलकारमाला करी, सूरत मन सुख दाय ।

बरनत बूक परी लखी, लीजै सुकवि बनाय ॥४८॥

सूरतमित्र कनीजिया, नगर आगरै बास ।

रच्यो ग्रन्थ तिह भूषन, नवल विवेक बिलास ॥४९॥

संवत् सतरहसँ वरस, छासठ सावन मास ।
 सुरगुर सुद एकादशी, कीनो ग्रन्थ प्रकास ॥५०॥
 भलकारमाला जु यह, पढ़ै सुनै चितलाय ।
 बुद्धि समा वर वीनती, ताहि देत हरिराय ॥५१॥

त श्री सूरतमिश्र विरचिते भलकारमाला सपूर्ण । ग्राहडसर मध्ये ।

51. BHATTĀRAKA PATTĀVALI.—

This is a detailed account of Bhattāraka Kṣemendra Kīrti beginning from Samvat 1697 to 1756 (1640 to 1699 A. D.) written in Hindī prose. The manuscript is preserved in the Śāstra Bhandār of Sambhava Nātha Jaina temple, Udaipur. The description begins with Bhattāraka Devendra Kīrti who breathed his last in Samvat 1730. (1673 A. D.) His pupil Pandit Kṣema who afterwards became Bhattāraka by name of Kṣemendra Kīrti was born in Samvat 1697. (1640 A. D.) At the age of seven he took some vows from Bhattāraka Devendra Kīrti. It gives the full account of Kṣema Kīrti where he was born, who were his parents, with whom he read, when he became Brahamacārī and Bhattāraka, in which places he travelled and in which villages and towns he finished his rainy season. Every event of his life has been described in detail. It begins as under —

श्री जिनाय नमः सवत् १६९७ वर्षे मार्गशीर्ष सुदी ३ शुक्ले पडित क्षेमानु जन्म मीलोडा नगरे
 माहा खालु आ बाई गागबाई गृहे । सवत् १७०४ वर्षे वैशाख सुदि १ दिने आचार्य श्री देवेन्द्रकीर्ति पासि
 पडित क्षेमो मणवा रह्यो पाछि सवत् १७१३ वर्षे फागुण सुदि ३ दिने श्री शलुवर नगर मध्ये भट्टारक
 श्री देवेन्द्रकीर्ति योग्य जीणीव ५० क्षंमानि अगुव्रत दीक्षा दीधी त्याहा दोमी मेहा मुत जोवा जगा गीवा
 शलु जीएणे श्री विब प्रतिष्ठा करीनि अ जलि भक्त्यो । ब्रह्म क्षेमा एहवुं नाम धरीनि भट्टारक देवेन्द्रकीर्तिय
 स्वशिष्य करीनि पासि वर्ष १४ राखीन पट्टयोग्य जाणीनि सकल शास्त्रना उपदेश दीवा ।

APPENDIX. 1

Some of the Important

—JAINA GRANTHA BHANḌĀRS SITUATED OUTSIDE RĀJASTHĀN:—

S. No.	Name of the Grantha Bhanḍār	Place
1.	Saraswatī Bhavan Digambar Jain Mandir Masjid Khazoor.	Delhi
2.	Grantha Bhanḍār D. Jaina Nayā Mandir,	Delhi
3.	—do— D. Jaina Mandir Setha Kūcā	Delhi
4.	—do— —do— Dharampurā	Delhi
5.	Vīra Sewā Mandir, Dariyā Ganj	Delhi
6.	Grantha Bhanḍār D. Jaina Mandir Rikhabdāsajī	Delhi
7.	—do— —do— Karolbagh	Delhi
8.	—do— —do— Bedawādā	Delhi
9.	—do— —do— Subzīmandī	Delhi
10.	—do— —do—	Pānīpat
11.	—do— —do—	Sonīpat
12.	Grantha Bhanḍār D. Jaina Mandir	Rohtak
13.	—do— —do— Motī Katla,	Agra
14.	—do— —do— Belanganj	"
15.	—do— —do— Gudadi Mansūrkhān	"
16.	—do— —do— Kachari Ghāt	"
17.	—do— —do— Namak kī Mandī	"
18.	—do— —do— Rājāmandī	"
19.	—do— —do— Dhūlā Ganja	"
20.	Grantha Bhanḍār D. Jaina Mandir, Nāī kī Mandī,	"
21.	Sweetambar Vijay Dharma Laxmī Gyāna Bhanḍār, Belanganj,	"
22.	Grantha Bhanḍār D. Jaina Pancāyatī Mandir,	Aligarh
23.	—do— —do—	Itāwāh
24.	—do— —do—	Khurjā
25.	—do— —do—	Bārābankī
26.	—do— —do—	Mainpurī
27.	Grantha Bhanḍār D. Jaina Pancāyatī Mandir	Aliganja
28.	—do— —do—	Sahāranapur
29.	—do— —do—	Fīrozābād
30.	Grantha Bhanḍār Digambar Jain Mandir Balat-Kārgaṇa,	Karanjā
31.	—do— Sena Gapa	—do—
32.	Grantha Bhanḍā Pancāyatī Mandir,	—do—
33.	Amar Granthālaya Tukoganja	Indore

S. No.	Name of the Grantha Bhandār	Place
34.	Grantha Bhandār, D. Jaina Mandir, Hanumantallā.	Jabbalpur
35.	—do— D. Jaina Pancayatī Mandir,	—do—
36.	—do— —do—	Katni
37.	Grantha Bhandār D. Jaina Pārśvanātha Mandir	Khandvā
38.	—do— D. Jaina Mandir,	Gaurjhāmar
39.	—do— „ Pancāyatī Mandir,	Chhindawārā
40.	—do— D. jaina Mandir,	Tikamgarh
41.	—do— —do—	Narsinghpura
42.	Saraswatī Bhawan, —do—	Panagar (Devari M. P.)
43.	—do D. Jaina Mandir	Bamora
44.	—do —do—	Bīnā
45.	—do— Pancāyatī Mandir	Sāgar
46.	Digambar Bhaṭṭārkiya Bhandār	Gwālior
47.	Grantha Bhandār Digambar Pancāyatī Mandir	—do—
48.	—do— D. Jaina temple	Gunā
49.	—do— —do—	Canderī
50.	—do— —do—	Chaprā
51.	—do— Badā Mandir	Calcutta
52.	—do— Purānī Bīḍī	—do—
53.	Muni Vijay Śāstra Bhandār	Calcutta
54.	Vijay Nemi Sūrisvar Gyāna Bhandār (Swetambar)	Ahmedabad
55.	Vijay Sidhi—do— —do—	„
56.	Delāno Bhandār (Cancala Bhāi Bhandār)	„
57.	Hans Vijay Manuscript Library	„
58.	Mohanlāl Manuscript Library	„
59.	Vardhamāna Pustakālaya	„
60.	Megh Vijay SāstraSangrah	„
61.	Kusumamunio Bhandār	„
62.	Vira Vijay Gyāna Bhandār	„
63.	Dayā Vimala Gyāna Bhandār	„
64.	Nemi Sāgar Upāsraya Bhandār	„
65.	Uttam Bhāi Dharmasālino Bhandār	„
66.	Vimala Gachā Upāsraya Bhandār	„
67.	Jaina Saraswatī Bhawan	„
68.	Gyāna Vardhaka Pustakālaya	„
69.	Vijay Nemiśvara Gyāns Bhandār	„
70.	Śānti Natha Gyāna Bhandār	„
71.	Jaina Śālā Gyāna Bhandār	„
72.	Subodh Pustakālaya	„

S. No. Name of the Grantha Bhandār

Place

73. Gyāna Vimal Sūri Bhandār	(Swetāmbar)	Khambhat
74. Muni Lāl Yatīno Bhandār	"	"
75. Bhaunyara Pādśno Bhandār	"	"
76. Nitivijay Bhandār	"	"
77. Hari Sāgar Gyāna Bhandār	"	"
78. Shyāma Lāl Jaina Bhandār	"	"
79. Bhagwān Dāsa Jyotiṣa Bhandār	"	"
80. Sānghavī Pādāno Bhandār	"	"
81. Fofliā Vādā Bhandār	"	Pāṭan
82. Vakhatjī Sūri Bhandār	"	"
83. Vadi Pārśvanātha Bhandār	"	"
84. Agalīsūri Bhandār	"	"
85. Bhabhā Pādā Bhandār	"	"
86. Sāgar Upāsaraya Bhandār	"	"
87. Makā Modī Bhandār	"	"
88. Vastā Mānek Bhandār	"	"
89. Khartarvāsi Bhandār	"	"
90. Mahalaxmi padā Bhandār	"	"
91. Advasi Pādā Bhandār	"	"
92. Himmat Vijaya Collection	"	"
93. Lāvaṇya Vijaya Collection	"	"
94. Hemcandrācārya Sabhā Bhandār	"	"
95. Jainānanda Pustakālaya	"	Sūrat
96. Mohanlālji Gyāna Bhandār	"	"
97. Jina Dutta Sūri Gyānā Bhandār	"	"
98. Hukamamuni Gyāna Bhandār	"	"
99. Devācanda Lāl Bhāi Library	"	"
100. Qālu Bhāi Amar Canda Gyāna Bhandār	"	"
101. Madan Bhāi Pratāp Canda Library	"	"
102. Dharmanāthāno Mandir Gyāna Bhandār	"	"
103. Nemi Canda Milap Canda Upāsaraya Bhandar	"	"
104. Ādināthano Mandir Gyāna Bhandār	"	"
105. Cintāmani Pārśvanātha Mandir Gyāna Bhandār	"	"
106. Jaina Upāsaraya Gyāna Bhandār	"	"
107. Sīmandhara Swāmīno Gyāna Bhandār	"	"
108. Digambara Jaina Pañcāyatī Mandir- Gyāna Bhandār		"
109. Kadvāmati Gacha Bhandār	(Swetāmbar)	Rādhānpur
110. Bhāpa Khushālno Bhandār	"	"

S. No	Name of the Granth Bhandār		Place
111.	Sāgar Gachāno Bhandār	(Swetāmbar)	Rādhānpur (Bombay)
112.	Tāmboli Śerīno Bhandār	"	"
113.	Vijay Gachāno Bhandār	"	"
114.	Jaya Vijay Jaina Pustakālaya	"	"
115.	Vira Vijaya Gyāna Bhandār	"	"
116.	Śāntinātha Derāsarno Bhandār	"	Bombay
117.	Godi Munro Bhandār	"	"
118.	Anantanāthji Derāsarno Bhandār	"	"
119.	Mohanlāji Jaina Library	"	"
120.	Pannā Lāl Digambara Jaina Saraswati Bhavan	(Digambar)	"
121.	Grantha Bhandār Candra Prabhā Digambar Jaina Māndir, Bhulesvar	"	"
122.	Māṇak Canda Hirācanda Digambar Jaina Bhandār	"	"
123.	Adinātha Derāsarno Bhandār	(Swetāmbar)	"
124.	Vīranagar Jaina Gyāna Bhandār	"	Vīranagar
125.	Bhoya Gachano Bhandār	"	Sānand
126.	Vijaya Ānand Gyāna Bhandār	"	"
127.	Gyānodaya Pustakālaya	"	Dhundhāva
128.	Sri Jaina Sangha Gyāna Bhandār	"	Godhāvi
129.	Sumatiratna Sūri Library	"	Kheda
130.	Aṣṭapāda Gyāna Bhandār	"	Kapaḍā Vanj
131.	Māṇak Bhāi Gyāna Bhandār	"	"
132.	Mithābhāi Upāsaraya Bhandār	"	"
133.	Amar Vijay Gyāna Bhandār	"	Haloi
134.	Mukta Bhāi Gyāna Bhandār	"	"
135.	Amar Vijay Gyāna Bhandār	"	Sinore
136.	Sāgar Gacha Bhandār	"	Bhaipa
137.	Ādisvara Derāsarno Bhandār	"	"
138.	Anūpcanda Malūkcanda Bhandār	"	"
139.	Devardhi Ganī Kśemā Sramana Gyāna Bhandār	"	Palitānā
140.	Ānandji Klyānji Bhandār	"	"
141.	Yasovijayji Gurukul Gyāna Bhandār	"	"
142.	Kapūr Vijayji Bhandār	"	"
143.	Jaina Āgam Sāhitya Māndir	"	"
144.	Vīra Bhāi Pāṭhasālā Bhandār	"	"
145.	Mou Tai Bhandār	"	"

S. No.	Name of the Grantha Bhandār		Place
146.	Nīti Vijai Gyān Bhandār	(Swetāmbar)	Cānasmā
147.	Umed Khāti Gyāna Bhandār	"	Gingūvādā
148.	Vinaya Vijay Gyāna Bhandār	"	Jamnagar
149.	Jainānand Gyāna Mandir	"	"
150.	Ānandjī Kalyāṇjī Gyāna Bhandār	"	Limbdī
151.	Kastī Vijaya Bhandār	"	Barodā
152.	Ātmārāmjī Gyāna Bhandār	"	"
153.	Muktīkamāl Mohān Gyāna Bhandār	"	"
154.	Srī Sangh Gyāna Bhandār	"	Chāni
155.	Vīra Vijaya Śāstra Sangrah	"	"
156.	Vijaya Labdhī Sūri Śāstra Sangrah	"	"
157.	Kīrti Vijay Bhandār	"	"
158.	Sanghāno Sangrah	"	"
159.	Budhī Sāgar Sūri Gyana Mandir	"	"
160.	Sambhavanātha Gyāna Bhandār	"	Bijāpur
161.	Jaina Dharma Vijaya Pustakālaya	"	Viramgānva
162.	Digambar Jain Bhaṭṭārkiya Granth Bhandār	"	"
163.	Ksāma Sāgarjī Śāstra Sangrah	(Swetāmbar)	Idar
164.	Jaina Ātmānand Pustakālaya	"	Jālimorā
165.	Sumatī Ratani Sūri Bhandār	"	Poona
166.	Bhāgya Ratna Bhandār	"	Aidā
167.	Gambhīra Vijaya Bhandār	"	"
168.	Deśabhāi Abhai Canda Bhandār	"	Bhāvnagar
169.	Lalit Vijaya Gyana Bhandār	"	"
170.	Prem Canda Ratancanda Bhandār	"	"
171.	Vardhī Candra Bhandār	"	"
172.	Sanghano Bhandār	"	"
173.	Kastūrasāgar Bhandār	"	"
174.	Vastu Sāgar Bhandār	"	"
175.	Maganlāl Becardasa Bhandār	"	"
176.	Jaina Dharam Pracāraka Sabhā Bhandār	"	"
177.	Srī Sangha Bhandār	"	Ghogha
178.	Keśara Vijaya Bhandār	"	Paḍvāni
179.	Jaina Sangha Bhandār	"	"
180.	Grantha Bhandār Digambara Jaina Pancāyatī Mandir	"	Śolāpur
181.	--do--	"	Mood Bidri
182.	Digambar Jaina Siddhānta Bhavan	"	"
183.	Digambar Ādinātha Grantha Bhandār	"	"
184.	Grantha Bhandār Digambar Jaina Maṭha	"	"

S. No.	Name of the Grantha Bhaṇḍār	Place
185.	Grantha Bhaṇḍār Digambar Jaina Matha	Karkal
186.	Digambar Jaina Siddhānta Bhavan	Arrah (Bihar)
187.	Grantha Bhaṇḍār Bhaṭṭāraka Jaina Matha	Kolhāpura
188.	Digambar Jain Bhaṭṭārkiya Grantha Bhaṇḍār	Sravaṇbelgolā



APPENDIX. II

SOME OF THE EARLIER WRITTEN MANUSCRIPTS PRESERVED IN
BHAṬṬĀRKĪYA GRANTHA BHANḌĀR,
NĀGAUR

SĀMSKRIT

S. No.	Name of the work	Author's Name	Date of the manuscript
1.	Gyānārṇava	Śubhacandra	1491 A. D.
2.	Sarvārthasiddhi	Pūjyapāda	1474 „
3.	—do—	—do—	1534 „
4.	Vardhamāna Kāvya*	Asaga	1437 „
5.	Varāṅga Caritra	Vardhamānadeva	1529 „
6.	Kirātārjuniya	Bhārvī	1339 „
	—do—	—do—	1635 „
7.	Gīta Govinda	Jayadeva	1498 „
8.	Dhanyakumār Caritra	Gunabhadra	1495 „
9.	Madana Parājaya	Jinadeva	1487 „
10.	Raghuvansā (with commentary)	Kālidāsa commentary by Sumati Vījaya	1472 „
11.	Yasodhara Caritra	Sakal Kīrti	1499 „
	—do—	—do—	1598 „
12.	Śiṣupāla Vadha	Magha Kavi	1608 „
13.	Bhaviṣya Datta Caritra	Śrīdhara	1446 „
14.	Caritrasāra	Ratanbhūṣaṇa	1462 „
15.	Sāgār Dharmāmṛata	Āśādhara	1464 „

Note : *The manuscript was written by Bhaṭṭāraka Padmanandi in Tambore
village.

PRĀKRIT & APABHRAMSA :

S. No.	Name of the work	Author's Name	Date of the manuscript
1.	Tiṭlokaśāra Vṛitti	Ācārya Nemicaṇḍra Ṭikā by Munindra Candra.	1475 A. D.
2.	Samayasāra Vṛitti	Ācārya Kunda Kunda Vṛitti by Amrita Candra	1495 „
3.	*Varāṅga Carīu (A)	Tejapāla	1550 „
4.	Parmātma Prakāśa (A) with Vṛitti	Yogindra Ṭikā by Brahmadeva	1383 „
5.	—do—	—do—	1407 „
6.	Pravacanaśāra (P)	Kundakundācārya	1484 „
7.	Rohiṇi Vidhāna (A)	Devanandi	1462 „
8.	Jasahara Carīu	Puṣpadanta	1505 „
9.	—do—	—do—	1501 „
10.	Mūlacāra (P)	Vattakerācārya	1462 „
11.	—do— (P)	—do—	1338 „
12.	Nāya Kumār Carīu (A)	Puṣpadanta	1441 „
13.	Panca Sangraha (P)	Nemicaṇḍra	1482 „
14.	Bhaviṣayatta Carīu (A)	Dhanapāla	1520 „
15.	Pajjunna Carīu (A)	Sidha Kavi	1539 „
16.	Dhamma Parikkhā (A)	Harisena	1520 „
17.	Dravya Sangraha (P)	Nemicaṇḍra with commentary by Brahmadeva	1435 „
18.	Jambu Swāmi Carīu (A)	Mahākavi Vīra	1570 „
19.	Gommattasāra (P)	Nemicaṇḍra	1438 „
20.	Karakandu Carīu (A)	Muni Kanakāmar	1468 „
21.	Sukumāl Carīu (A)	Pūrnabhadra	1524 „
22.	—do—	—do—	1584 „
23.	Sudansana Carīu (A)	Nayanandi	1511 „
24.	—do— (A)	—do—	1467 „

Note *The work was composed in Śaṃvat 1607 (1550 A. D.) Vaiśākha Sudhi 6. and this manuscript was copied in Śaṃvat 1607 (1550 A. D.) Jeṣṭha Sudi 3 i. e. just after 27 days of its completion.

S. No.	Name of the work	Author's Name	Date of composition	Where available
1	2	3	4	5
5.	Sāvaya Dhammadohā	Devasena	933 A. D.	Āmer Śāstra Bhaṇḍār Jaipur
6.	Mahāpurāṇa	Puṣpadaata	10th Century	—do—
7.	Nāya Kumār Cariu	—do—	—do—	—do—
8.	Jasahara Cariu	—do—	—do—	—do—
9.	Pāsa Purāṇa	Padma Kīrti	942 A. D.	—do—
10.	Dhamma Parikkhā	Harīṣeṇa	983 A. D.	—do—
11.	Pāhuḍa Dohā	Muni Rāmsingh	1000 A. D.	Bhaṭṭārkiya Grantha Bhaṇḍār Nāgaur
12.	Vilās Vai Kahā	Sādharna Kavi	1066 A. D.	Bṛihad Gyāna Bhaṇḍār Jaisalmer
13.	Harivaṇśa Purāṇe	Dhaval	11th century	Grantha Bhaṇḍār Terāpanthī Mandir, Jaipur
14.	Jambu Swāmi Cariu	Vīra Kavi	1019 A. D.	Āmer Śāstra
15.	Sudansana Cariu	Nayanandi	1043 A. D.	—do—
16.	Sayalvīhivihān Kavva	—do—	11th century	—do—
17.	Karakandu Cariu	Kankamar	1065 A. D.	—do—
18.	Ratna Karaṇḍa Śrāvākācār	Sricandra	11th Century	—do—
19.	Kathā Koṣa	—do—	—do—	—do—
20.	Chakkammovayesa	Amarkīrti	1217 A. D.	—do—
21.	Purandar Vidhān Kathā	—do—	13th Century	—do—
22.	Sukumal Cariu	Vivudha Śrīdhara	12-13th „	—do—
23.	Pāsaṇāha Cariu	Śrīdhara	1139 A. D.	—do—
24.	Bhaviṣyattā Cariu	Śrīdhara	1173 A. D.	—do—
25.	Sulocanā Cariu	Gaṇi Devasena	—do—	—do—
26.	Kala Swarūp Kulak	Jinadattasūri	12th	Bṛihad Gyāna Bhaṇḍār Jaisalmer
27.	Carcarī	—do—	—do—	—do—
28.	Vaiśāgyasāra	Suprabhācārya	—do—	—do—
29.	Sri Sthulibhadra Phāga	Jina Padma	12th-13th	—do—
30.	Neminātha Catusa Padikā	Vinayacandra Sūri	—do—	—do—
31.	Neminātha Cariu	Haribhadrāsūri	—do—	—do—

S. No.	Name of the work	Author's Name	Date of the manuscript
25.	Saṁskṛit Commentary on Sudaṇṣana Cariu (A)– (This was written by Muni Padma Kīrti)		1513 A. D.
26.	Sulocanā Cariu (A)	Gaṇidevasena	1519 „
37.	Swami Kartī– Keyanuprekṣā (P)	Kartīkeya	1467 „
28.	Vaḍḍhamāṇa Kāvya (A)	Jayamitra hala	1478 „
29.	—do—	—do—	—do—

(A)—Apabhraṁśa works

(P)—Prākṛit works.

—*••—

APPENDIX. III

Some of the Apabhraṁśa works which are preserved
in the Grantha Bhandārs of Rājasthān

—*••—

S No.	Name of the work	Author's Name	Date of composition	Where available
1	2	3	4	5
1.	Paumcariu	Svāyambhu	9th Century (A. D.)	Āmer Śāstra Bhandār Jaipur
2	Rūṭhaṇemī Cariu	—do—	„	Grantha Bhandār Jaina Temple Baḍhi Canda Jaipur
3.	Paramappayāsu	Yogindu	8th–9th Century (A. D.)	Āmer Śāstra Bhandār Jaipur
4.	Yogasāra	—do—	—do—	—do—

S. No.	Name of the work	Author's Name	Date of composition	Where available
1	2	3	4	5
32.	Sanat Kumār Cariu	Haribhadrāsūri	12th-13th Century	Bṛihad Gyāna Bhaṇḍār Jaisalmer
33.	Guruparivāḍī	Palha Kavi	"	—do—
34.	Pajjuṇṇa Cariu	Sinha Kavi	13th "	Āmer Śāstra Bhaṇḍār Jaipur
35.	Candraprabha Cariu	—do—	12th-13th "	—do—
36.	Pāṇḍava Purāṇa	Yaśah Kīrti	15th "	—do—
37.	Harivaṇśapurāṇa	—do—	15th "	—do—
38.	Uvaesamāla Kalyāṇa	Vinaya Candra	13th-- "	Bhaṭṭārkiya Grantha Bhaṇḍār Nāgaur
39.	Cūnari Rāsa	--do--	13th	—do--
40.	Nirjhar Pancanī Kahā Rāsa	--do--	--do--	—do--
41.	Jinayatta Cariu	Iākhu or Laxmana	--do--	--do--
42.	Mallināha Kāvya	Jayamitrahala	--do--	--do--
43.	Vaddhamāna Kāvya	--do--	--do--	--do--
44.	Śrenika Cariu	--do--	--do--	--do--
45.	Nemināha Cariu	Laxmaṇa Deva	14th	Grantha Bhaṇḍār Jaina Temple Patodi, Jaipur
46.	Sugandha Daśamī Kathā	Vimal Kīrti	"	--do--
47.	Śīpīla Cariu	Narsena	--do--	Āmer Śāstra Bhaṇḍār Jaipur
48.	Vaḍḍhamāna Kahā	--do--	--do--	--do--
49.	Jina Rātri Vidhāna Kahā	--do--	--do--	Bhaṭṭārkiya Grantha Bhaṇḍār Nāgaur
50.	Praśanāha Cariu	Asavāla	--do--	Grantha Bhaṇḍār Jaina Temple Terāpanthī Jaipur
51.	Madana Parājaya	Hardeva	--do--	--do--
52.	Bāhubali Cariu	Dhanpāl	--do--	Āmer Śāstra Bhaṇḍār Jaipur
53.	Bhaviṣa Yatta Kahā	--do--	--do--	--do--
54.	Sanmatipāha Cariu	Śubhakīrti	--do--	Bhaṭṭārkiya Grantha Bhaṇḍār Nāgaur

1	2	Name	composition	5
3	4			
55.	Rohaṇī Vidhān	Devanandi	14th Century	Bhaṭṭārkiya Grantha Bhaṇḍār Nagaur
56.	Daśa Lakṣana Kahā	Hari Candra	—do—	Grantha Bhaṇḍār Kāmā
57.	Munisubratānuprekṣā	Yogadeva	—do—	—do—
58.	Sambhavanāha Cariu	Tejapāla	15th Century	Grantha Bhaṇḍār Jain Temple Diwānji Jaipur
59.	Varāṅga Cariu	—do—	1450 A. D.	
60.	Pāsaṇāha Cariu	—do—	1458 A. D.	
61.	Sukumāl Cariu	Pūrṇabhadra	—do—	Āmer Śāstra Bhaṇḍār Jaipur
62.	Dhamma Parikkhā	Śrutakīrti		Bhaṭṭārkiya Śāstra Bhaṇḍār Nagaur
63.	Harivaṇśa Purāṇa	—do—		—do—
64.	Parmestī Prākasa Sāra	—do—		—do—
65.	Yogasāra	—do—		Grantha Bhaṇḍār Jain Temple Terāpanthī Mandir Jaipur
66.	Śāntīnāha Cariu	Mahieandra		Bhaṭṭārkiya Grantha Bhaṇḍār Nagaur
67.	Nemiṇāha Cariu	Damodar	15th Century	—do—
68.	Candappaha Cariu	—do—	—do—	—do—
69.	Srīpāla Cariu	—do—	—do—	—do—
70.	Ajiyanāha Purāṇa	Vijaysingh	—do—	Grantha Bhaṇḍār D-Jaina Mandir Pārśvanātha Jaipur
71.	Sanmati Jina Cariu	Raidhu	—do—	Bhaṭṭārkiya Śāstra Bhaṇḍār-Nāgaur
72.	Sukaśala Cariu	—do—	—do—	—do—
73.	Puuyasrava Kathā	—do—	—do—	—do—
74.	Vritta Sāra	—do—	—do—	—do—
75.	Aṇathami Kathā	—do—	—do—	—do—
76.	Sidhāntārthasāra	—do—	—do—	—do—
77.	Samayktva Kaumudī	—do—	—do—	—do—
78.	Ṣoḍaśa Kāraṇ Jayamālā	—do—	—do—	—do—

S. No.	Name of the work	Author's Name	Date of composition	Where available
1	2	3	4	5
79.	Daśa Lakṣaṇa Jayamālā	Raidhu	15th Century	Bhaṭṭārkiya Grantha Bhaṇḍār Nāgaur
80.	Jīvandhar Carita	—do—	—do—	—do—
81.	Karakandu Carita	—do—	—do—	—do—
82.	Ātma Sambodhan	—do—	—do—	—do—
83.	Balbhadrā Carita	—do—	—do—	Āmer Śāstra Bhaṇḍār Jaipur
84.	Nemināha Jina Carita	—do—	—do—	—do—
85.	Sammatta Gunanidhan	—do—	—do—	—do—
86.	Sripāia Carita	—do—	—do—	—do—
87.	Pāśvapurāna	—do—	—do—	Grantha Bhaṇḍār Mandir Bolsiri Kota
88.	Meghesvar Carita	—do—	—do—	Āmer Śāstra
89.	Yasodhara Carita	—do—	—do—	Bhaṇḍār Jaipur
90.	Dhanyakumār Carita	—do—	—do—	—do—
91.	Amarasena Carita	Mānikka Rāja	1519 A. D.	—do—
92.	Nāgakumār Carita	—do—	16th Century	—do—
93.	Mrigāṅkaleha Carita	Bhagvatī Dasa	17th „	—do—
94.	Sugandha Daśamī Rāsa			
95.	Mukata Saptamī Rāsa			
96.	Harisena Carita	—	—	—do—
97.	Bhāvanā Kulaka	—	—	Grantha Bhaṇḍār Jassalmer
98.	Maharsī Kulaka	—	—	—do—
99.	Karakandu Carita	—	—	Grantha Bhaṇḍār of Jaina Temple Abhi- nandan Swami Būndī
100.	Anathmīya Kahā	Haricandra	15th	

APPENDIX—IV

MANUSCRIPTS (Granthas)

Name	Page No-	Name	Page Mo-
Abhaya Kumār Prabandha-		Surendra Kirtī	190
-Caupai	66, 68	Bhāu Kavi	209
Abhidhānacintāmaṇi Nāma-		Agni Purān	136
-mālā	173	Ajtnāth Purān	
Ācārāṅga Sūtra	130	Vijaya Singh	56
Ācārāṅga Tripatha vratti	88	Aruṇa maṇi	139
Aḍhāi Dweep Pujā	175	Ajtnāth Rāsa	112, 155
Ādhyātma Bārāhakaī	161, 248, 249	Ajita śānti stotra	177
Ādhyātma Bāvanī	161	Ajīya śāntithava	177
Adhyātma Geeta	33	Aklank stotra	177
Adhyātma Kalpadrum		Aklank yati Rāsa	112, 157
Muni Sundar Suri	158	Alankāra śekhhar	95
Rājamal	159	Alankāra Sāra Sangraha	219
Ādhyātma Rahasya	85, 159, 231, 268	Akṣar Bāvani	
Ādhyātmasāra	158	Pāndit Keśava Dāsa	81
Ādhyātma Savaiyā	160, 308	Padma nāhha	279
Ādhyātma Taranganī	159	Alankāra Mālā	314
Ādhyātma upanisat	159	Ālāpa Paddhati	162
Ādideva Stavana	177	Amar Kosa	203, 230
Ādinātha Carita	145	Amar Sena Rāsa	95
Ādinātha Stavan	124, 278	Āmera Rājās Paṭṭavallī	188
Ādipurāna		Amogha vrattī	169
Jināsenacārya	1, 62, 110, 133, 142, 198, 208	Amṛitasāgara	60
Puṣpadanta	28, 46, 63, 67, 139, 207, 209	Ambikā Rāsa	112, 155
Raimalla	29	Amar Sen Carita	44, 151
Raidhu	140	Amtagadadasāo	
Daulat Rām Kāśliwāl	141, 249	(Antakraddasāh)	131
Ajayarāja	246	Amuttarovavāiyadasāo	
Sakal Kirtī	7, 138, 193, 200, 232	(Anuttaraupapatikadasāh)	131
Brahma Jinadāsa	233	Ānandā	256
Ādipurāna Tīppaṇa	67	Ānandaghan Bahottari	239
Ādīśvar Phāga	233	Ānandaghan Caubisi	239
Ādityavāra Kathā		Anga culiyā sūtra	58
Muni Sakal Kirtī	86	Ananta vrata Kathā	
Gangādīsa	115	Bhaṭṭarak Śrī bhuṣana	242

Name	Page No-	Name	Page No-
Hari kṛṣṇa Pānde	250	Āturpratyākhyāna	133
Anānyayoga vyacchedikā	162	Āvaśyaka Nirjuttī	211
Anargh Rāghava	171, 219, 221, 225	Āvassaya Sūtra	
Anekānta jayapatākā	162, 229	Śadāvasyaka Sūtra	133, 229
Anekānta vāda Praveśa	162, 229	Āvaśyaka Viśeṣya bhāṣyā	163
Anekānta vyavasthā	163	Āvaśyaka Vratī	88
Angāra Dharmāmṛata	135, 231, 268	Bāhubali Chand	80
Anjanā Rāsa	54, 157	Balbhadra Purāna	191
Anubhava Prakāśa	251	Balabhadra Rāsa	112, 288
Anuvrata Ratna Pradīpa	202	Bālmiki Rāmāyana	145
Anuyogadvāra	134, 229	Banjārā Gītā	86
Āpta Mīmāṃsā	162	Banārsī Vilās	161, 167
Āptamīmāṃsā Bhāṣā	244	Bārah Bhāvanā	238
Āptaparīkṣā	162	Bārakharī Doha	277
Ārādhana Rīsa	233	Bārah Khari	298
Ārāadhanāsāra	135	Bāvanī	
Ārāadhanāsāra vrātī	231	Banāraśdāsa	167
Ārāadhanāsāra Bhāṣā	253	Padmanābha	235, 236
Ardha-Kathānak	185, 240	Chhīhal	236, 284
Ārambhasiddhi	168	Kīśana Singh	243
Ārdra Kumār Caupadī	99	Unknown author	294
Argalpurajinavandanā	29, 86, 296	Bhadda Kahā	164
Aristādhyāya	30	Bhadra Bāhu Carita	
Aṣṭāṅga Hṛdaya	231	Campārāma	194
Aṣṭa Pāhuḍa	134, 159	Kīśana Singh	121, 152
Aṣṭa pāhuḍā Bhāṣā	244	Bhairava Padmāvatī Kalpa	48
Aṣṭāṅhikā Jayamāl	88	Bhāgavata	136
Aṣṭa Sahasrī	162	Bhagavatī Ārādhana	74, 135
Aṣṭa śati	162	Bhagavatī Tripātha vrātī	88
Aṣṭaṣṭī vivarana	163	Bhagavatī viyaha Pannatī	
Ātma Dwādaśī	192, 249	Vyākhyā Pragṇaptī	131
Ātmānuśāsan		Bhagawati Sūtra	214
Gunabhadra	49, 75, 193	Bhagawati Sūtra Vratī	212, 214
Pārswanāga	158	Bhaktāmar Stotra	
Ātmānuśāsan Bhāṣā	161, 247	52, 60, 73, 119, 176, 177, 209, 210, 312	
Ātmānuśāsan Tīkā	76, 85	Bhaktāmar Stotra Bhāṣā	125
Ātma Prabodha	76	Bhaktāmar Stotra Vratī	204
Ātmāvlokana	161, 251	Bharteśwar Bāhubali Rāsa	154
Aura Paccākkhāṇa		Bharat Bahubali Carita	204, 205

Name	Page No-	Name	Page No-
Bharat Bahubali Samvād	250	Candraprabha Caritra	
Bhatti Kāvya	219	Vira Nandi	58, 85, 142
Ehaṭṭāraka Paṭṭāwalī	315	Harī bhadra Suri	146
Bhattaparinnābhaktā Parijñā	133	Sarvadanada Suri	147
Ihava Bhāvanā Prakaraṇa	214	Damodar	149
Ehāva Dīpikā	242	Vira Suri	150
Bhāva Sangraha	7, 117, 121, 195	Yaśah Kīrti	151, 196
Bhaviṣya Kahā	164	Śuhha Candra	203, 234
Bhaviṣya Purān	136	Candra Lekhā Vijay Prakaraṇ	170
Bhaviśyadatta Carita		Candra Kevalī Carita	230
Śrīdhara	11, 75, 148, 150	Candra Prabha Purāna	79
Dhanapāl	67, 84, 146, 229	Candraprabha Swāmī Caritra	103, 213
Bhaviṣya Datta Carit Bhāṣā	252	Candraprabha Swāmī Vivāhlo	118
Bhaviṣya Datta Rāsa	291, 292	Candronamilan Tīkā	99
Brahma Rāyamalla	156, 199, 239	Carcā Sāra	248
Vidyā bhūṣana	234, 291	Carcā Sāra Sangraha	193
Bhayahara Stotra	177	Cāritra Pujā	72
Bhupāl Caturvīṣatikā	231, 269	Cārita Sāra	
Bhramar Gītā	75	Ratna Bhusan	98, 99
Budhjana Satsai	252	Mannā Lāl	186
Budhjana Vilās	252	Cāritra Śuddhi Vīdhān	175
Bhuwan Deepak	168	Carkhā Caupai	247
Bhuwankīrti Gītā	86	Carpata Satak	85, 271
Bihārī Satsai	54, 70, 189	Cārudatta Prabandha	112, 153
Bihārī Satsai Commentary	57	Caturgati Velī	241
Bīsa Tīrthankar Pūjā	50	Caturvidha Dāna Kavitta	63
Bṛihad Sīdha Carka Yantra	124	Catur Vīṣati Jina Stuti	177
Brahma Purān	136	Caturvidha Siddh Cakra Pūjā	175
Brahmānda Purān	136	Caturvīṣati Sandhān	235
Brahma Vaivart	136	Caturvīṣati Stavan	63, 177
Brahma Vilāsa	71, 72	Caturvīṣati Tīrthankar Pūjā	175
Budhi Prakāśa	86, 282	Rāma Candra	175
Cakrapānīvijay Mahākāvya	221	Vṛindāvan	175
Campāwati Śīla Kalyānaka	113	Caturdaśa Gunasthān Carcā	65
Candanabālā Rāsa	154	Caubīsa Dandaka	199, 243
Candana Malayagiri Caupai	115	Caubīsa Tīrthankara Pūjā	75
Candana ṣaṣṭi Vrata Kathā	242	Caubīsī Gītā	11
Candapannatti	131, 168	Causaṭha Rīdhī Pūjā	175
Candavijjhā a	133	Cetana Karma Carita	152

Name	Page No.	Name	Page No.
Cetana Pudgal Dhamāla	86, 238, 286	Dhanya Kumāra Carita Bhāṣā	
Cetana Lori	243	Jai Cand Chābrā	245
Cetāvani	118	Khusāl Canda Kālā	152, 246
Chahalesyā Kavitta	241	Dhannā Śālī Bhadra Rāsa	157
Chanda Ratnāvalī	173	Dharm Cakra Pūjā	174, 175
Chandomanjarī	94	Vira	174
Chanda Koṣa	117, 173	Dharam Bhuṣana	175
Chandonuśāsan	105, 172	Dharma Kirtī Gīta	86, 100
Svayambhu	173	Dharma Kahā	164
Jayakirti	105, 173, 212	Dharma Kathā	163
Chanda Ratnākar Tikā	111	Dharmāmṛata paṇjikā	107
Cidvilāsa	189, 251	Dharma Pancaviṁśati	77
Cintāmaṇi Jayamāla	238	Dharma Praśnottar	
Cintāmaṇi Pārswnātha Stotra	235	Śrāvakačāra	148
Citra Bandha Stotra	85	Dharma Parīkṣā	
Cūnarī Rāsa	86	Manohar Dāsa	5
Dāna Kathā	122, 165	Amitī Gati	85, 156
Darśana Kathā	165	Śruta Kirtī	264
Darśana Sāra	135	Daśarath Nigotā	311
Darśana Stotra	176	Dharma Parīkṣā Rāsa	113, 156, 157
Darśana Śudhī	163	Dharmāmṛita	135
Daśa Bhakti	134	Dharmopadeśamālā	96
Daśavaikālīka Sūtra	134, 229	Dharmopadeśa Ratanmālā	46
Daśavaikālīka Sūtra Vratī	205	Dharmopadeśa Śravakačāra	
Daślaxana Jaymāla	28	Dharmadāsa	71
Daślaxana Kathā	77	Medhāvī	61, 97
Daśalaxana Vrat kathā	250	Dharmśarmābhyudaya	117, 142
Daśalaxana Pūja	55, 175	Dharma Sarovara	242
Dastūra Mālikā	50	Dharmvilāsa	71
Devimdatthana	133	Dhavalā	28, 36, 99, 134
Devī Kahā	164	Dholmārū	90, 222
Devāgama Stotra Bhāṣā	245	Dhūrtākhyān	163, 229
Dhamma Parīkṣhā	228, 229	Dilā Rāma Vilāsa	192, 249
Dhammil Carita	141	Ditthivāya	2, 3, 130, 131
Dhana Kumār Carita		Diwālī Kalpa	202
	11, 54, 68, 146, 150, 246	Dohās of Dādu Dayāl	51
Sakal Kirti	6, 54, 68, 232	Doha Śataka	
Gupabhadra	17	Rūpa Canda	71
		HemaRāja II	161, 167, 199, 241

Name	Page No.	Name	Page No.
Dravya Dhātūtpatti	28	Gyānānand Śrāvākācāra	248
Dravya Sangraha	50	Gyāna Bindu	163
Dravya Sangraha Bhāṣā	244	Gyāna Darpana	251
Dravya Sangraha Ṭīkā	99	Gyān Deepikā	30
Ḍūṅgara Kī Bāvanī	11, 279	Gyāna Bheda	51
Durga Pada Vyākhyā	88	Gyāna Prakāśa Vilās	253
Dūtāṅgad	171	Gyāna Sūryodaya Nāṭak	252
Dvādaśānupreksā	170	Gyānārṇava	64, 118, 191
Dvyāśraya Kāvya	143	Gyānārṇava Bhāṣā	
Dvisandhāna Kāvya	143	Jai Candra Chābrā	245
Ekākṣara Nāma Mālā	174	Labdhi Vijay ganī	71
Ekūvali Vrat Katha	243	Gyānālocana Stotra	235
Ekibhāva Stotra	177	Gyān Cintāmanī	167
Farmāns	9	Gyāna Pancamī Kathā	164, 230
Gachācāra Sutra	194	Gyāna Sūryodaya Nāṭak	
Gaja Singh Caupai	113	Vadi Candra Suri	170, 193
Gaja Sukumāla Rāsa	154	Hastī Malla	171
Ganadhar Valaya	174	Gyātā Dharama Kathāṅga	34
Garita Sāra Sangraha	168	Hammīr Mahākavya	118
Garuda Purān	136	Hammīr Marjan	170
Gautama Swāmī Carita	153	Hammīra Rāso	58
Gautama Rāsa	155	(Rāya) Hammīrade Caupai	279
Gautamiya Nyāya Sutra Vratti	220	Hansa Gīta	161
Gīta Vitarāga	33, 158	Hansrīj Vacharāja caupai	69
Gommaṭṭasār	10, 53, 99, 135, 233	Hanumat Caritra	149
Nemi Candracārya	99, 135	Hanumat Carita Rāsa	
Toḍarmal (H)	10, 53, 247	Gyān Bhuṣan	157
Gyān Bhuṣana (P)	233	Gyān Sāgar	111, 295
Gommaṭṭa Swāmī Caupai	112	Brahma Jinadāsa	155, 233
Gommaṭṭasār Tikā	86	Brahma Rāymalla	156, 234
Gorā Bādal Caupai	89	Hari Candra Carita	150
Gorā Bādal Kathā	309	Hari Candra Rājā Kī Caupai	99
Gautam Stotra	177	Hari Vikrama Carita	166
Guṇa Candra Gīta	100	Hraivānsa Purāna	28, 30, 46, 64, 189, 264
Guṇaveli	237	Bhattarak Śruta Kirtī	264
Guṇarāj Kathā	164	Daulat Ram Kāśliwāl	248, 249
Guru Bhakti Gīta	243	Khuṣāl Candra Kālā	141, 246
Guru Chand	297	Brahma Jindāsa	138, 233
Guru Parivādi	255	Jina Senācārya	137, 201, 188

Name	Page No-	Name	Page No-
Nemi Candra	189	Pannā Lāa Caudhari	148
Swayambhu	49, 145	Jambu Dwīpa-Prajñapti	
Yasah Kirti	140	(Jambuddivapannatti)	131
Harivaṇśa Purān Bhāṣā	312	Janma Patrī	75
Hitopadeśa	165	Janma Patrī Paddhati	168
Hitopadeśāmritam	104	Jasahara Cariu	52, 63, 67, 145
Holika Caupai	56, 69	Jaskirti Gīta	100
Holi Carita	194	Jaya Kumār Purān	7, 138
Holi Kī Kathā	67, 238	Jayasen Kahā	164
Holi Rāsa	155, 233, 281	Jayatihuyana Stotra	177
Indra Dhvaj Pūjā	78	Jina Bhakti Gīta	243
Indraprastha Prabandha	78	Jinagunavilāsa	75
Indriya Nātak	69	Jinadatta Carita	
Iska Cimana	51	Ralha	152, 226, 273
Iuhāsa Sāra Samuccaya	125	Gunabhadra	146
Jagarūpa Vilās	99	Lākhū	151, 188, 194
Jagat Sundarī Prayoga Mālā	171	Jinadatta Caṇṭha Bhāṣā	
Jadhavalā	28, 36, 99, 134	Panna Lal Caudhari	153
Jaina Yātrā Darpana	48, 253	Viśva Bhūsana	73
Jaināgār Prakṛiyā	253	Jinadatta Kathā	61, 118
Jainendra Vyākaraṇa	67, 108, 169	Jinadatta Rāsa	112
Jainendra Mahāvratti	169	Jina-Janma Mahotsava	61
Jain Śatak	157	Jina Klyānaka	177
Jain Tark Bhāsa	166	Jinapanjara Stotra	178
Jaitesi Rāso	222	Jinarātri Vratra Mahātmya	76
Jambū Dwīpa Pragvapti	33, 103, 109, 227	Jinasamhitā	174
Jambu Swāmī Rāsa		Jina Śatak	177
Bhuvan Kirti	232	Jina Sahasranāma	231
Brahma Jainadāsa	233, 155	Jina Sena	176, 177
Jambu Swāmī Caritra		Āśādhār	177
Sakal Kirti	75, 145	Jina Sahasranāma Pūjā	175
Raja Mallā	149	Jina Stuti	177
Jambu Swāmī Cariu		Jinayagya Kalpa	174
Vīra Kavi	62, 146	Jivābhigama	132
Jambu Swāmī Carit Bhāṣā		Jivandhara Campu	142
Khuśāl Cand Kālā	75	Jivandhara Carita	112, 168
Nāthu Rāma	11	Dau'at Rām Kāshwāl	112
		Subha Candra	149, 203
		Raidhu	151

Name	Page No-	Name	Page No.
Panna Lal Caudhari	153	Kātantra Rūpamālā	169, 203, 216
Vādībha Singh	146	Kathā Battisī	247
Jivandhara Rasa	232	Kathā Kośa	246, 242
Brahma Jina Dāsa	155	Hariśena	164
Tribhuwan Kirti	156, 294	Haribhadra Suri	163
Jhūlnā	61	Jodha Raj Godikā	242
Jit Sāra Samuccaya	85	Khuśāla Canda kālā	246
Jyotiśa Sāra	28	Kathā Kośa Prakaran	164
Jyotiśa Sār Sangrha	30	Kathā Mahodanī	164
Jvara Timira Bhāskar	171	Kathā Ratnākar	165
Jyestha Jinavar Kathā	280	Kathā Ratnasāgar	164
Jyotiśa Karanda	168	Kathāsangrah	164
Jyotiśa Ratnamālā	119	Kaumudī Mitrānand	170
Jyotiśa Sāra	161, 304	Kavi Candrikā	235
Kālikācārya Kathā	206	Kavi Kalpadrum	169
Kālikācārya Kathanaka	164, 206	Kavi Rahasya	219
Kalpa Kirnāwali	10	Kavi Rahasya Tīkā	107
Kalpa Sūtra		Kāvyaṭlankāra	218, 231
2, 8, 14, 33, 66, 95, 118, 133, 206, 210		Kāvyaadarśa	104, 211, 218
Kalyāṇa Kāraḥ	172	Kāvya Kaustubha	95
Kalyāṇa Mandira Stotra	177	Kāvya Manjarī	98
Kāmtā Kahā	164	Kāvya Mimāṃsā	104, 218
Kappavadamsiao		Kāvya Prakāśa	104, 218
(Kalpāvatamsikāh)	132	Kāvyaratna	147
Karma Dahan Pūjā	175	Khandan Khanda Khādya	220
Karma Hindolānā	241	Kirnāwali	220
Karpoor Prakarana	164, 167	Kirātārjunīya	44, 46, 99, 144, 219, 269
Kārtikeyāmepreksā	53, 160	Koka Prabandha	179
Karkandū Caritra	148, 149	Koka Sāra	179
Karkandū Caru	120, 151	Kokilā Pancamī Kathā	242
Karkandūno Rāsa	68	Kokilā Śāstra	179
Karma Vipāka	232	Kripāna Carita	237
Karma Vipāka Rāsa		Kripāna Paccisī	99
Brahma Jina Dāsa	154, 233	Kriśṇa Rukamaṇi Velī	68, 86, 222
Manaranga	116	Kriyā Kośa	68
Kāsam Rasika-Vilās	293	Sukha Dev	99
Karṇāmrite Purāṇa	138, 250	Kiśhan Singh	122, 199
Kaśāya Pāhuḍa	134	Kriyā Kalāpa	216
Kāsthā Paṭtikā	14	Kriyāratan Samuccaya	169

Name	Page No.	Name	Page No.
Kṣapaṇā Sāra	247	Jinasena and	137
Kṣātra Cūḍāmani	53, 99, 166	Gunabhadra	
Kṣetrapāla Vinati	70	Mahāpurāṇa Kī Caupai	111
Kumārpāl Prabandh	13, 143	Mahāpūsa Carita	150
Kumārpāl Rāsa	95	Mahāvira Carita	
Kumār Sambhava	95, 144, 219	Aśaga	144
Kumār Sambhava Vratī	90	Padma	146
Kunthanātha Carita	147	Somaprabha	146
Kūrma Purān	136	Nemi Candra Sūri	147, 150
Kuvalaya Mālā	104	Guna Candra Sūri	214
Kuvalayamālā Kathā	211	Mahāvira Chand	297
Labdhī Sāra	7, 247	Mahāvira Purāna	64, 138, 232
Labdhī Vīdhāna Kathā	243	Mahāvira Rāsa	116
Laghiyastraya	162	Mahāvira Stavan	177
Laghu Naya Cakra	162	Mahipāla Carita	118, 153, 202
Laghu Jātaka Tīkā	110	Maithali Kalyāna	170
Laghu Sītā Satu	300	Malaya Sundarī Caritra	66
Lagnavicāra	168	Mallikā Makarand	170
Lagna Śuddhi	168	Mallinatha Carit Bhāṣā	74, 77, 244
Laghu Tatvārtha Sūtra	116	Mallinātha Carita	
Lāṭī Samhitā	191, 234	Hari Bhadra Sūri	146, 151
Lavakuśa Ākhyāna	116	Mallinātha Purān	138, 148, 232
Lilāvati	168	Mallinātha Stavan	111
Lilāvati Bhāṣā	81	Manjjana Sundarī Carita	102
Lilāvati Kathā	221	Manakarahā Rāsa	86
Linga Purāna	136	Mārkaṇḍeya	136
Launkā Mata Nirākaraṇa Rāsa	112, 1157	Mayana Jujha	237
Madan Kāma Ratna	32	Meghābhayudaya	267
Mādhav Nidān	48, 172	Meghadūta	
Mādhavānāl Prabhandha	120, 222, 289	Kālidāsa	143, 219, 267
Madhu Mātī Kathā	58, 86, 222	Vrittī by Kamal Kūrī	108
Mahābhīṣeka Vīdhi	117	Mallinātha Sūri	144
Mahaniṣiha	133	Vīnya Candra	144
Mahābharat	137, 312	Meghamālā vrata Kathā	237
Mahādhavala	28, 36, 99, 134	Megheśwar Carita	151
Mahā Paccakkhāna	133	Mithyātva Khandan Nāṭak	66, 144
Mahāpurāṇa		Mokṣamārga Prakāśaka	49, 247
Puṣpadant	9, 139, 145, 216	Mordā	241

Name	Page No.	Name	Page No.
Mriga Samvāda	86	Nārad Purāṇa	136
Mrigāṅka Lekhā Carita	151	Nāradiya Purāṇa	106
Mrigāvatī Carita	106	Narmadā-Sundari Katha	164
Mratyū Mahotsava	253	Narasinghapurā-Jāti Rāsa	116
Mudrā Rākṣasa Nātak	105, 220	Nara Vilās Nāṭak	89
Muktāwali	129	Nartanavicāra	180
Mulācāra	99, 134	Nāsketopākhyāna	313
Mulācāra Bhāṣā	245	Nāsaketa Purāṇa	313
Mulācāra Pradip	65, 134, 200	Nāyadhamma Kahā	
MuniMālikā	115	(Jnatādharmā)	131
Munipatī Carita	150	Nāya Kumār Cariu	122, 145
Munisubrata Carita	147	Nemi Candra Gīta	100
Munisubrata Purāṇa	139	Nemidūta Kāvya	143
Nāga Kumār carita		Nemi Carita	287
Puspadanta	62	Nemi Nātha Carita	
Maṇṇika Rāj	11, 151	Gunavijay	149
Mallisenā	85	Raidhu	151
Dharmadās	148	Ajayarāj Pātnī	247
Naga Kumār Rāsa	155, 233	Nemināth Caupai	152, 189
Nābhīstavan	177	Neminātha Gita	123, 299
Naisadha Carit	104, 219	Neminātha Kā Chand	80
Naisadha Kāvya Vratti	95, 105, 108, 144	Nemināth Cariu	99
Nalodaya Kāvya	55	Nemināth Pūjā	117
Nal Damayanti Carita	291	Nemināth Purāṇa	110, 138, 141
Nāmalingānuśāsan	173	Brahma Nemidutta	110, 134
Nāma Mālā	89, 173, 203	Bhāg. Canda	141, 193
Banārsidāsa	89	Neminātha Rāsa	
Dhananjaya	173, 203	Bhau	99
Nāma Mālā Sangrah	174	Vijayadevasuri	107
Namokāra Kalpa	58	Sumatigaṇī	154
Namokāra Mahatmyau Kathā	64	Nemi Candra	245
Namokāra Mantra Kathā	48	Jina Senacārya	283
Namokāra Rāsa	243	Muni Punya Ratna	290
Nanda Kahā	164	Nemiswar Rāsa	156, 290
Nanda Rāja Caupai	117	Nemināth Rājamati Gita	241
Nandi	134	Nemi Rājamati Veli	237
Nandidurga Vratti	213	Neminātha Rājamati Veli	123
Nandi Sutra	202, 229	Nemirājula Gita	
Nārcandra Jyotiṣa Śāstra	168	Caturū	287

Name	Page No.	Name	Page No.
Guna Candra	80	Padampurāna	
Nemi Nirvāna Kāvya	143, 233	Rai Mall	29
Nemiswar Gita	78, 241	Ravi Senācarya	63, 137
Nemiśwar Phāga	63	Barhma Jainadāsa	138, 233
Nemiswar Rāsa	155, 156, 239	Dharma Kirti	138
Brahma Rāymall	155	Bhattark Somasera	138
Nemi Vivāha Paccisi	119	Candra Kirti	139
Nidān Muktalāwali	32	Raidhu	140, 204
Nemi Vyāhalo		Khuśāl Candra Kālā	141, 246
Hirā	142, 245	Daulat Ram Kāśīwal	141, 248
Khetasi	302	Padmāvata	309
Nirbhaya Bhima	170	Padsangraha	246
Nirdosa Sapatmi Vrata Kathā	239	Palya Vidhāna Rasa	118, 157
Nirayāvali Suttam	132	Pajjuna Cariu	151
Nirvāṇa Kāṇḍa	58	Panca Kalyānaka Pāṭha	56
Nirvāṇa Kanda Bāhṣā	243	Pancamagatī Velī	241
Nisī Bhojan Kathā	165	Panca Parmeṣṭi Pujā	78, 178
Niti Śatak	167	Panca Parmesti Stavan	177
Niti Sāra	166	Panca Sandhi	68
Niti Śāstra	166	Panca Sangrah	135
Nitivākyāmrata	166	Pancasāra Prakarana Laghu Vratī	211
Nitya Vihāra	51	Pancendriya Gita	123
Nyāya Bindu	220	Pancāstikāvya	27, 30, 46, 58, 75, 162, 215
Nyāya Kandali	163, 220	Bhaṣā	252
Nyāya Kandali Panjika	163	Pancatantra	53.
Nyāya Kumud Candrodaya	162	Pāndava Purana	
Nyāya Dipikā	163	Yaśahkīrti	11, 140
Nyāyاراتanāvalī	163	Shubha Candra	110, 235
Nyāya Siddhānt Dipaka	220	Vijaykīrti	138
Nyāya Vārtika	267	Bulākidāsa	122, 241
Nyāya Vārtika Tīppana	267	Gyān Sagar	242
Nyāyaviniscaya	162	Pāndava Caritra	76, 212
Ogha Nijjutti	134	Panhāvāgaṇannam	
Ogha Niryukti Vratī	12, 103, 211	(Praśna Vyākaraṇa)	131
Padārtha Sāra	163	Pannavanā (Prajñāpanā)	132
Padmanandi Pancaviṇṣati	52, 66, 166, 188	Pancādhyāyī	234
Padmanandi Mahākāvya Tīkā	66	Panca Sahelī Gita	236
Padmaprabh Carita	147	Panthī Gita	236
Padmanābh Purāṇa	138		

Name	Page No.
Parikṣāmukha	162
Parikṣāmukha Bhāṣā	245
Pardāro Paṇḍita Rāsa	119
Parmārtha Dohā Śatak	160
Parmatma Purāna	251
Pārśwābhyaṇya	142
Pārśwamahimna Stotra	178
Pārśwanātha Śakuna Sattāvisi	237
Pārśwanātha Stotra	178
Pārśwanātha Ādityavāra Kathā	86
Pārśwanātha Carita	
Unknown author	270
Sarvānand Suri	147
Hemvijay	149
Prasanna Candra	150
Pāsa Cariu	
Tejpāla	86
Deva Candra	255
Sridhar	11, 27, 195, 150, 184
Aswāla	260
Parvaratnāvali	118
Pārth Parākrama Vyāyoga	171
Pāraśwapurān	
Padmakīrti	44, 77
Bhūdaradāsa	68, 122
Sakalkīrti	138, 200, 232
Vidyā Bhuṣana	139
Raidhu	140, 266
Parmātma Prakāśa	
Yogindu	159, 217
Hemārāja	161
Pārśva Vilāsa	252
Pārśwanāth Rāsa	240, 302
Patraparīkṣā	162
Paṭṭāvali	235
Paṭṭāvali Kāṣṭhā Sangh	117
Pauma Cariya	104, 212
Pauma Cariu	145, 226

Name	Page No.
Pauma Cariu Ṭippana	46, 98, 257
Paumasiri Cariu	150
Pimḍa Nijjuttī	134
Pingal Caturśiti Rupaka	262
Pingalā Śāstra	88
Prabhodha Candrodya Nāṭak	221
Prabodha Cintāmani	77
Pradyumna Carita	
Sadhāru	28, 50, 78, 152, 226, 275
Somkīrti	204
Ratan Candra	109, 149
Pradyumna Rāsa	
Brahma Guna Rīja	116
Brahma Rāyamalla	156, 239
Prākṛit Chanda Kośa	256
Prākṛit Vyākaraṇa	33
Prakriyā	169
Pramāna Mīmāṃsā	162
Pramāṇaparīkṣā	162
Pramāna Sangrah	162
Pramānanayatātvalokāṇkāra	162
Parmestī Prakāśa Śāra	264
Prameyakālmarmārtanda	162
Prameyaratnamālā	162
Prameyaratan Kośa	163
Pragnāpanā Sutra	229
Prasangsāra	51
Prasasta Pāda Bhāṣya	220
Prasna Vyākaraṇa Sutra Vratī	212
Prasnottaratnamālā	165
Prasnottara Śrāvākācāra	2, 69, 85, 200
Prathavi Canda Carita	146, 150
Prathavi Rāja Rāso	95, 222
Pratimāsānta Caturdasi Vratodyāpana	53
Pratiśṭha Pātha	13, 55, 231
Pratiśṭhāsāra	174
Pratiśṭhāsāra Sangrah	175

Name	Page No	Name	Page No
Pravacana sāra		Raja Pasenaijja (Rāja Praśnīya)	132
Kuṇḍa Kunda	7, 62, 67, 99, 159	Rājula Patrikā	111
Ṭikā by Prabhā Candra	63	Rājavārtika	134
Hemarāja	75, 161	Raksābandhan Kathā	242
Pravacansāra Bhāṣā	242	Rāma Lakṣmana Rāsa	117
Pravacanasāroddhāra	160	Rāma Rāsa	113
Pravacana Sārodhār Satika	33	Rāma Vinoda	193
Pritinkara Carita	153	Rāma Yaśa	125
Pritinkara Carita Bhāṣā	242	Ram Candra Rāsa	119
Prityankara Caupai	246	Rāma Purāna	138, 191, 193
Pūjā Sangraha	51, 122	Rāmāyana	145, 235, 257
Puṇya Sāra Kathā	107	Rāmāyana Caupai	114
Punyāsrava Kathā Kosa		Rāmāyana Rāsa	185
Ratan Candra	112	Rasa Vilāsa	222
Mumukṣu Rāma Candra	165	Rasika Priyā	65, 222
Kishan Singh	199	Rāthora Banśāvali	107
Daulatarāma Kā. liwal	249	Ratna Karandā Śrāvākācāra	71 77, 135
Pupphāo	132	Ratnamālā	46, 166
Purandara Vidhān Kathā	280	Ratnapariksā	28
Purudeva Campu	143	Ratnatraya Kathā	250
Purusārtha Sidhyupāya	49, 122, 247	Ratnatraya Vrata Kathā	242
Puṣpānjali Vratākathā	242	Ratnahasya	179
Rādhā Govinda Sangītasāra	180	Rātri Bhojan Kathā	243
Rāgamālā	293	Rātri Bhojan Varjan Rāsa	232
Rāghava Pāndaviya	143	Rātri Bhojan Rāsa	155
Raghuvansā	46, 54, 144, 219	Ravivrata Kathā	119
Raghuvansā Ṭikā	98	Risimandāl Pujā	58, 175
Raghavābhyudaya	170	Risimandal Stotra	58, 177
Raghuvilāsa	170	Risimandal Yantra	123
Rājā Bhoja Bhānumati Kathā	90	Rittha nemicariu	145
Rajamati Nemisvar Dhāl	86	Rohini Mrigāṅka	170
Rājmati Gītā	86	Rohini Prabandha	111
Rajmati Viraha	121	Rohani Vrata Kathā	242
Rājaniti Kavitta	166	Rohini Vrata Pujā	175
Rājśekhara Narpai Kathā	164	Rohini Vrata Rāsa	294
Rājāvali Dohā	300	Rukmani Vivāhlo	54
Rajāvali	86	Śabdabheda Nāmamālā	174
Rajavansā Varṇana	184, 271	Sabdanuśāsan	85, 169
Rajul Kā Bārahamāsā	61	Sabda Ratnākar	174

Name	Page No.
Sabda Bheda Prakāśa	85, 113
Sabhā Bhūṣana	73
Sabdārṇava Candrikā	169, 201
Sabhāśāra Nātak	54, 171
Sadbhāṣitāvali	253
Ṣaḍa Darsana Samuccaya	74, 162
Ṣaḍāvaṣvaka Balāvabodha	124
Ṣaḍāvaṣyak	201
Ṣāgāra Dharmāmṛita-	85, 99, 119, 135, 197
Sujanacitta Ballabha	166
Sakal Kirtī Rāsa	111, 231, 280
Sakalvidhīndhāna	44
Śālibhadra carita	102, 148
Samādhi Tantra Bhāṣā	118, 122
Samarāṅga kahā	163, 229
Samayasāra Bhāṣā	244
Samavasāraṇa Pūjā	193
Samayasāra	99, 159, 160, 234, 252
Samayasār Nātak	64, 122, 160, 161
Samāyasāra Prābhṛita	84
Samayasāra Kalaśā	158, 188
Sāmāyika Pātha	158
Sāmāyasāra vratti	
Śubha Candra	76
Amṛitācandra	66, 99, 158
Samavāyāṅga Sūtra	162
Sambhava Jinacariu	262
Sambodha Pancāsikā	115
Sammeda Śikhar Pūjā	114, 123
Samyatva Kaumudī	193, 96, 202, 238
Samyakva Kaumudī	
Kiśanadāsa	30
Harī singh	99
Jayaśekhara	107
Gunākarsuri	164
Lal cand vinodilal	165
Jodharāja godikā	242
Samyaktva Rāsa	155
Samvāyāṅga	130
Samvegarāṅgaśālā	213

Name	Page No.
Sanmati jina Carita	151
Sanat Kumār Rāsa	111, 157
Sandeh Dohāvali	8, 9
Sandeh Dohāvali Vratti	118
Sandesa Rāsa Ṭippana	266
Sandesa Rāsak Ṭippanikā	107
Sangita Dīpikā	180
Sangita mardan	180
Sangitopaniṣada	179
Sangita Pīṅgala	180
Sangita Ratnākara	180
Sangita Samayasāra	179
Singita Sūrodhāra	179
Sangita Śāstra Sāra	180
Sangita Sāra	43
Sangarhani Sutra	54
Sangrahaṇi sutra Balāvabodha	116
Sangrahaṇi Ṭabbā Ṭikā	89
Sangrahaṇi Sūtra Bhāṣā	77
Sangrahaṇi Ṭippankama	13
Sannipāta Kālikā (Ṭabbā)	172
Sāṅkhyatva Kaumudī	220
Sāṅkhyā Saptatī	220
Sāṅkhyā Saptatī Bhūṣya	220
Sanmati Caritra	144
Śāntinātha Carita	104
Śāntinātha Carita	117
Thākura	86
Sānti Nath Puran	
Ratan candra	116
Vidyā Bhūṣana	138
Śāntināth Stotra	178
Santośa jayamālā	237
Santośa jayatilak	285
Sanyama Manjari kathā	230
Saptavyasana kathā	72, 164
Saptavyasana Savaiyā	61

Name	Page No	Name	Page No.
Sāra caubisī	252	Sindūrprakarana	166
Sarswati Kalpa	250	Singhāsana Battisi	90, 120, 124, 222
Sārdhadvaya Dvīpa Pūjā	175	Śisupāl vadha	99, 144, 219
Śārdi Nāmamālā	174	Śitā carita	152
Sārśikhamani Rāsa	123	Śitā haran Rāsa	157
Sāraswata Tīkā	98	Śitā satu	86
Śaraswati Pūjā	114	Śitā sila Rāsa Patākā gunaveli	110
Saraswati Laxmi Samvāda	99	Śiva Sandhān Nāma	235
Sarwārtha siddhi	99, 111, 216	Skanda Purān	136
Sarwārtha Siddhi Bhāsā	244	Śloka Vartika	134
Ṣaṭ Darśan Pramāna Prameya-Nūpiaveśa	32	Solahakāran Pūjā	175, 232
Ṣata Darsanā Nirṇaya	163	Solahakāran Rāsa	154
Satdarsana Samuccaya	163	Sodaśa Kārana Jayamālā	72, 175
Ṣaṭkarma Rāsa	157	Ṣodaśa Kāranavidhan	99, 110
Ṣaṭkarma granthāvacūri	202	Ṣodaśa Kārana vrātodyāpan Pūjā	81
Ṣaṭkarmopadesa Ratnamālā	67	Solah Swapna	61
Ṣaṭ Khandāgama	3, 134	Śrangāra Śatak	107
Ṣatamālavarṇana	71	Śrāvakācāra	
Ṣaṭpāhuda	197	Vasunandi	67, 75
Ṣaṭprarūpanā	3	Amitigati	135
Satya Hariscandra Nātak	170	Devasena	135
Sāvayadhammadohā Pañjikā	204	Laxmi candra	204
Siddha Hema sabdānuśasana	169	Śrāvakācāra	112
Siddhānta Candrikā	203	Śrāvaka Dharma Prakarana	270
Siddhi viniscaya	162	Śrāvaka Pratikramana	88
Sidha cakra Kathā	122	Śrāvan Dvādaśi vrata Kathā	242
Sidha Hemvyākaraṇa	8, 169	Śrenika Carita	
Sidhānta sāra	85, 233	Dungā vaid	115
Sidhānt sāra Deepak	72	Daulatarām kāshwal	116
Sikhāmaṇi Rāsa	277	Vijay kirti	153, 200
Śila Battisi	237	Brahma Jinadāsa	233
Śila kathā	165	Śrī Bhusan gita	100
Śila Rāsa	157	Śuddhar Carita	148
Śimandhar ki Jakaṭi	241	Śrīpāl Carita	152
Śimandhara Stavan	237	Śrīpāl Carit	
Śimandhara Swāmi Stavan	113	Raidhu	151
		Narsena	151, 194
		Dāmodar	259

Name	Page No.	Name	Page No.
Śrīpāla Caritra	89	Suktimuktāvalī	166, 232
Śrīpāl Sobhāgī Rāsa	295	Sūktāvalī	166
Śrīpāl Rāsa		Sulocanā Carita	
Gyān Sāgar	90	Vādi Candra	271
Yaśovijaya	117	Ganidevasena	151
Brahma Jinadāsa	155, 233	Sulocanā Nāṭaka	170
Brahma Rāyamalla	156, 194	Sumati Nāth Carita	146
Śrutabodha	173	Sundara Śrangāra	57
Śrutaskandha	133	Supāsaṇāha Carita	146, 150
Śrutamālā Varnan	248	(Sūrya-Prājñapti)	
Sihānānga	162	Sūrapannatti	131, 168
Sthuli bhadra Rāsa	154	Sūtra Kratāṅga	130, 162
Subhadra Nāṭak	170	Sūyagadāṅga	130
Subhāsita Ratna Sandoha	72, 85, 166	Sūvā Bahattari	89
Subhom Caritra	86, 149	Svapna Saptatīka Prakarana	213
Subhāṣitarṇava	166	Svapnanodhyāya	78
Subhāṣitāvalī	166, 167, 246, 252	Swāmī Kārtikeyānupreksā	244
Subudhi Prakāsa	190	Swarūpānand	251
Sudansana Caritu	5, 146	Swetāmbara Parājaya	235
Sudansana Carīyu Tikā	98	Syādavāda Bhāṣā	163
Sudarsana Carita		Syādavāda Kāhikā	163
Sakal Kirtī	148	Syādavāda Manjari	110
Vidyānandi	149, 193	Syādavāda Ratnākar	162
Sudarśana Rāsa		Tamdula Veyaliya	133
Brahma Jinadāsa	155, 233	Tapāgacha Pattāvalī	88
Brahma Rāymalla	156, 239	Tarangāvati	163
Sudarśana Sethāni Caupai	112	Tarangāwati Kathā	163
Sukhen Carita	235	Tarangalola	163
Sukha Nidhān	235	Tarka Bhāṣā Vārtika	163
Sukamāla Caritu		Tarka Rahasya Dipikā	163
Śrīdhar	150	Tarkasangraha	129
Rāidhu	151	Tattvagyaṇ Tarangini	135, 233
Sukmāl Caritra		Tattvārtha Sūtra Tikā	122
Sakal Kirtī	85, 200, 232	Tattvārtha Vratī	33
Nathulāl doshi	254	Tattvārtha Sūtra (Tattvārthādhigama)	
Sukumāla Swāmī Rāsa	156		28, 33, 52, 60, 74, 78, 134, 216, 252
Sukaushal Rāsa	114		
Sukaushal Swāmī Rāsa	114		
Sukha Vilāsa	73, 75		

Name	Page No.	Name	Page No.
Tattvārtha Sūtra Bhāṣā	81	Uttar Purana	
Tattvārtha Sūtra Tīppaṇi	67	Puspadant	6, 44, 46, 216
Tattvasāra	72	Gunabhadra	138, 158,
Tatvasāra Duhā	298	Sakal Kīrti	138, 232
Tattvasāra	135	Khuṣāl cand kālā	141, 246
Tattvārtha Bodha	252	Pannālāl caudhārī	252
Tattvārtha Ratna Prabhākar	117	Uttara Purān Tīppana	270
Thānānga (Sihānānga)	130, 131	Uvāsagadasāo	
Triloka Pujā	56	(Upāsakadesāh)	131
Tīrtha Mālā stavan	278	Uvavāya (Aupapātika)	132
Travels in Western India	100	Vachavata Vanśavali	40, 222
Trayodaśāmārgi Rāso	78	Vaddhamān Kāvya	
Trailokya Dipaka	99		49, 50, 70, 188, 198
Trilokasāra	119, 247	Vaghabhattālakāra	235
Triloka sāra Bhāṣā	64	Vaidv-Manotsava	48, 172
Triloka sāra Tika	63	Vaidyaka sāra Sangrah	172
Trinśat Caturvinsati Pujā	175	Vaidyaksārodhar	172
Trisastī Puraṣa Carita	138, 143, 215	Varāgya gita	123
Trisastīsmratī Śāstra	67, 147, 150	Vatāi Paccisi	40, 222
Udar gita	80, 236	Vakrokti jivita	218
Udbhātālankāra	219	Vāmana Purān	136
Upadeśa Bāvanī	114	Vanika Priyā	304
Upadeśamālā	230	Vanhudasāo	132
Upadeśapada Prakaran	213	Vanamālā	170
Upadeśamālā Prakaran	213	Vank Cūla Rāsa	157
Upamiti Bhava Prapanca kathā	164, 230	Vankacore Dhandtta kathā	195
Upāngas	3, 131, 132	Varāha Purāna	136
Upāskācāra	30	Varānga cariya	82, 99
Upāskadhyayana	62, 135, 197	Varānga carita	
Upadeśamālā	119, 160	Varācarya	143
Upasargahara Stotra	117	Vardhamān Bhattarak	144, 190
Upadeśa Paccisi	71	Vardhamāna caritā	144, 151
Upadeśa Ratnāmālā	117, 251, 253	Vardhamāna Purān	141, 253
Upadeśa Taranginī	48	Vart Kathā Kosa	233
Uṣa Harāṇa	111	Varinat Kathā kosa	56
Uttarādhyana	14, 103, 166	Vasant vilās Kāvya	144
		Vāsavadatta	106

Name	Page No.
Vāsavadattā Akhyāyikā	221
Vāstusāra Prakaraṇa	28
Vasudevahindī	104
Vasudeva Prabandha	112
Vasudhira Carīyu	99
Vasunandi Śrāvaka-cāra Bhāṣā	110
Vāsupūjya Carita	147
Vedāntasāra	129
Veṇisamhāra	221
Vidagdhāmukhamandan	48
Vidhawāṣila Samrakṣanopāya	265
Vidyānuvīda	48
Vidyānuvādāṅga	32
Vijay candra Carita	150
Vikrama Carita	75
Vikramāditya Carita	148, 287
Vikramāditya Caupai	222
Vikrama Sena Caupai	89, 99
Vikrānta Kaurava	169
Vilhaṇa Carita Caupai	40, 222
Vilhana Saṣikālā Prabandha	65
Vimala Purāṇa	139
Vimalanātha Purāṇa	56
Vipāka Sūtra Vratī	212
Vīra kahā	164
Vīrangad Kathā	163
Vīratthava (Vīrastāva)	133
Vīrastavan	177
Vīśaldeva Cauhan Rāsa	88
Vīśaldeva Rāso	40, 222
Vīśaldeva Cauhan Rāsa	117
Vīśāpahāra stotra	177
Vīśnu Purāṇa	136
Vītarāga stuti	163
Vivāgasuyam	
(Vīpak sutram)	131
Vivekamanjara	107
Viveka Vilās	89
Vīśāl Kīrti gītā	86, 100

Name	Page No.
Vīśāphaāra Chappaya	61
Vīyāhapannatti	3
Vrata Ratnākar Tīkā	99
Vrīhataśiddha Pūjā	175
Vrīhadanayacakra	162
Vrīhata Tapāgacchagurāvalī	72
Vratā Ratnākara	173, 221
Vratavīdhān Pūjā	78
Vrata Vīdhan Rāso	157, 192
Vrīhadakalpa Sūtra	12
Vyakti Viveka Kāvya-lankāra	219
Vyavahāraganīta	160
Vyavahāra Sūtra	214
Yādavābhīyudaya	160
Yasodhar Caupai	106, 192 198
Yasastilaka Campu	77, 43
Yasodhara Carita	
Sakal Kīrti	
6, 47, 48, 55, 62 67, 99 193, 232	
Gyāna Kīrti	8, 67, 234
Padmanātha Kāyastha	148
Vadi Rājā	149
Raidhu	151, 208
Khusāl cand kālā	152, 246
Parīhanand	153
Vidyānandi	193
Brahma Jīvadāsa	204, 233
Puṣpadanta	208, 209
Yaśodhar Caupai	247
Yoga Cintāmanī	48, 172
Yogadrastī Samuccaya	230
Yogasāra	67, 85, 105, 158, 150, 264
Yogasāra	252
Yogaśatak	172
Yugādīdeva Dvātrīṃsīkā	177
Yugaprabāṇḍha Caupai	28
Yuktyanūśāsana	162, 176

APPENDIX V

AUTHORS, WRITERS AND COPYISTS

- 6 -

Name	Page No.	Name	Page No.
Abhaya Candra	179	Āsādita	220, 221
Abdul Rahmān	266	Āsādhār	32, 55, 67, 85, 99, 110, 111, 117, 119, 135, 143, 147, 159, 174, 176, 177, 187, 230, 268, 269
Abhaya Devācārya	212, 214	Āsādi	105
Abhayadeva Sūri	88, 150, 177	Asaga	138, 144
Abhayanandi	169, 175, 255	Asagu	154
Abhinava Dharma Bhū an	163	Asawāla	280
Abhra Pandit	99	Bakhat Rāma	66, 114
Acala Kirtī	178	Bālanandi	227
Aka Nātha	98	Bala Candra Suri	144
Ajayarāj Pātani	50, 141, 153, 189, 246, 247	Banārsī Dasa	18, 26, 29, 45, 50, 122, 160, 161, 166, 167, 173, 178, 185
Br. Ajita	149, 161	Bandī Rāja	212
Ajīṭprabha Sūri	147	Bansidhara	51
Ākhaḍa Kavi	107	Bappabhadda	177
Aklanka (Sonof Jinadāsa)	177	Bhāda	279
Aklank	4, 112, 129, 134, 162	Ācārya Bhadrā Bhān	2, 3, 4, 35, 133, 152, 211, 214
Amara Deva	160	Bhadrāsena	115
Amara Kirtī	67, 176, 226	Bhāga Cand	141, 193
Amara Singh	173, 200	Bhagwatī Dāsa	28, 29, 30, 71, 86, 151, 296, 300
Amitgati	67, 85, 135, 155, 158, 166, 311, 312	Bhāiyā Bhagwatī Dasa	152, 178
Amogha Vaiṣa	165	Bhaktāwara lāl	54
Amṛta Candra	158	Bhamah	142
Amṛitaprabha Suri	172	Bhānu Candra Gani	174
Ānanda Ghan	161, 178, 239	Bhānu Kirtī	97, 175
Ānanda Kavi	179	Bhērāmalla	122, 165, 248
Ānanda Bhagat	99	Bharat	8, 9, 137, 154
Bh Ananta Kirtī	156, 238	Bhārdvāj	267
Ananta Vīrya	162	Bhātrihari	167
Anubhūti Swārupācārya	49		
Annam Bhatta	129		
Arhatdāsa	143, 147		
Arunamani	56, 139		
A S Altekar	78		

Name	Page No.
Bhārvi	44, 46, 99, 144, 203, 219
Bhāskarā nandi	33
Bhaṭṭa Kedāra	173, 221
Bhāṭṭi	219
Bhaṭṭa Nārāyana	220, 201
Bhaṭṭotpal	110
Bhāva Sharmā	175
Bhaū	99, 209
Budhajana	252
Bhūdhār Dāsa	29 45, 68, 122, 141 161, 167, 178
Bhūpāl Kavi	177, 269
Bhūsara Bhaṭṭa	221
Bhūtabali	3, 134
Bhuwan Kirti	97, 111, 114, 187 232 233, 280
Bihārī Lal	45, 46, 54, 189
Brahmadeva	99
Buhler	25, 40, 83, 101
Bulākidāsa	122, 140, 241
Campārāma	194
Cāmunaṇḍaraja	171
Candabardāi	95
Candraṅga	211, 253
Candra Kirti	6, 138, 139
Candra Mahattara	32, 150
Candraprabha	162
Caturbhuj Mīra	293
Caturbhuj Dāsa	222
Caturbhuj Kavi	58
C. D. Dalāl	30, 31, 40, 105, 107
Cāritra Vaidhan	144, 219
Cārpaṭa	85
Śrī Candra Sūri	89
Carita Singh	115
Cārū Kirti	31
Chainsukha	172
Chīhal	45, 50, 80, 167 178, 236, 284
Chitara Tholā	67, 238

Name	Page No.
Chunilāl	75
Dadu Dayāl	51
Dālu Rām	43, 53, 175, 179
Dāmodara	99, 149 264
Damodara	180
Dandī	211
Dasaratha Nigotia	282, 311, 312
Daulat Rām Kāslīwāl	43, 65, 75, 110, 112, 116, 141, 161, 165, 198, 204, 247, 248
Daulat Rām Sanghi	157
Devendra Suri	147
Dayā Candra	204
Dayā Hansa Gani	77
Dayāratan	163
Deepa Canda	43, 118
Deepa Canda Kāslīwāl	178, 189, 251
Dhīha	11, 46, 86, 178, 222, 274, 282
Brahma Deva	50
Kavi Deva Candra	255
Muni Deva Candra	170
Deva Candra Suri	104
Devasuri	147, 148, 162, 168
Deva Bhadrangani	150
Deva Sundar	163
Devadattā Bhaṭṭa	89
Devendra Bhūsana Ācārya	204
Devagupta Suri	150
Deva Prabha Suri	76, 171, 217
Devasen	117, 135 162
Devendra Kirti	44, 63, 123, 149, 165, 189, 190, 201, 203, 264, 315
Devidāsa	166
Devaprabh Sūri	164, 171
Deha	154
Devardhigani Ksamāśramaṇa	3, 4, 130
Devasena	7, 117, 121
Devasenagani	150
Devanandi	4
Deva Sundar	10

Name	Page No.
Devendra Suri	166, 169
Devidāsa Khandelwāl	247
Dhāhila	150, 226
Dhananjaya	143, 173, 177, 203
Dhanpāl Kavi	67, 84, 146, 226, 229
Brahma Dharmā	288
Dharmā	152, 154
Dharma Bhūṣaṇa	175
Dharma Candra	6, 7, 62, 84, 149, 175
Dharma Ghosa Suri	147
Dharmadāsa Gani	71, 119, 160
Dharmadhar	148
Ācārya Dharma Kīrti	220
Mandalucārya Dharma Kīrti	124, 200
Dharma Kīrti	89, 56, 97, 115, 138
Dhramameru	144, 219
Dharma Sāgar	78
Dharma Singh	111
Dharma Suri	8
Dharma Vinoda	112
Āchārya Dharmottarpāda	220
Dharmṣi	309
Dharaśeṇācārya	3
Dhelha	237
Dilā Rama	192, 249
Brahma Dīpa	78, 161
Dīpa Canda Kā-liwāl	161
Dīpa Canda Śāha	141
Droṇācārya	103, 211
Babā Dulī Canda	43, 45, 45, 48, 253, 251
Ḍungā Vaidā	115
Dūngara	11, 56
Dyānat Rāi	29, 71, 161, 167, 175, 179
Gangū Dāsa	61, 112, 115
Gangā Rāma	73
Ganapati	222, 289
Gautama	8
Gautama Gandhar	1
Girvar Singh	74

Name	Page No.
Gokula	120
Gopāl Dāsa	94
Gorakhanātha	46, 222
G. S. Ojhā	87
Guna Candra	80, 201, 295, 303
Guṇa Candra Suri	214
Gnna Kīrti	262
Guna Vijaya	143, 149
Guṇanandi	169, 175
Gunaratan Pāthak	108
Br. Guna Rāja	116
Gumāni Rāma	43, 49, 53, 247
Gunabhadra	4, 32, 73, 76 136, 137, 146, 158, 225, 235, 270
Guṇa Bhadra Sūri	213
Guṇākar Sūri	164
Gunaratan Sūri	163, 169, 218, 219
Gyān Bhūṣana	114, 135, 157, 203, 233
Br. Gyān Bhūṣan	157
Gyān Canda Chābīā	253
Gyān Kīrti	8, 67, 234
Gyān Sāgar	63, 90, 111, 241, 242
B Gyān Sāgar	51, 178, 215
Gyān Sāgar Sūri	106
Gyān Sūri	172
Gyān Tilak	202
H. D. Velankar	26
Halāyudha	219
Hammīra	58, 88, 279
Hanśa Rāja	40, 50, 140
Hanśa Vijaya	40
Hara Candra Gangwāl	254
Hara Candra	56
Harī Bhadra Sūri	4, 129, 144, 146, 150, 151, 162, 163, 168, 187, 215, 228, 229
Harī Candra	30, 77, 106, 117, 142
Harī Kṛṣṇa Pāṇḍe	280
Harinām Miṣra	200

Name	Page No
Harī Sāgar Sūri	91
Harisena	167, 187, 227, 229
Harśa	203, 219
Harśa Candra	73
Harśa Kalyāna	63
Harśa Kumal Ganī	290, 214
Harśa Kirtī	70, 168, 172, 174, 178, 241
Harśa Samudra	287
Hastimāla	170
Hema Candra Suri	170, 215
Hema Hansa Ganī	124, 198
Hema Candra	4, 8, 80, 85, 92 129, 138, 143, 150, 162, 163, 169, 173, 203, 215 225, 226
Maldhārī Hema Candra Suri	213, 214
Hemaprabha	165
Hemarāja	9, 50, 68, 75, 119, 161, 167, 178, 191 168 241, 312
Hema Raja II	161, 241
Hema Vijaya	149, 165
Hema Suri	144
Hirā	192, 245
Hirānand	178
Hira Vijay	106
Indranandī	32, 166
Iswar Kṛṣṇa	220
Gajamallā	123
Gandharva	216
Gauḍapāda	220
Ghisīlāla	198
Gordhan Dāsa	208
Gaurdhana	227
Govinda Candra	221

Name	Page No.
Govind Rām Bhikam Cand Bhansālī	93
Gulāb Canda	204
Br Gulāla	178
Gyān Candra	125
Gyān Candra	90, 171
Hālu	49
Hanumāna	54, 149, 155, 157
Hardāna	116
Harī Dāsa	98
Harī Rāma	173
Harī Singh	99
Harśa Sāha	9
Hema Ratna	89
Hema Ratha	312
Hem Tilaka	173
Yatī Himatūjī	88
Pandit Hirā Lāl Hansrāja	101
Hirā Lal Lohadīa	79
Hirā Lāl	26, 30, 40
Hirā Lāl Sohan Lāl	64
Jacobi	101, 130, 146, 229
Jagannāth	235
Jagat Candra Suri	154
Jagat Kirtī	47, 190
Jagat Rām	178, 186
Jai Canda Chābrā	43, 45, 53, 160, 178, 244, 248
Jai Kirtī	112
Jaīna Bhadra Ganī	163
Jainārāṇ Bhatta	107
Jaisekhar Suri	148, 164
Jait Rām	43
Jagat Kirtī	123, 245
Jambu Kavī	177
James Tod	103, 101
(Vyāsa) Janārdana	106
(Muni) Jasa Kirtī	112

Name	Page No.	Name	Page No.
Jaṭmal Nāhar	309	Jīwana Rām	64
Jaṭācārya or Jaṭal Muni	143	Jina Vallabh Sūri	97, 177
Jayadeva	172	Jina Saubhāgya Sūri	207
(Ācarya) Jaya Kirtī	110	Jodharāj Kasliwal	73, 75
Jayakirti	112, 157, 172	Jodharāja Godikā	153, 161, 165, 199, 200, 242
Jayakirti Sūri	105, 212	Jugal Kishore Mukhatār	267
Jayamitrahala	49, 73, 151, 188	Kabirdāsa	46, 49, 222
Jayasāgar Upādhyāya	89	Kālidāsa	44, 46, 49, 54, 90, 95, 143, 173, 203, 219, 220, 267
Jayasāgar	115, 157	Kalyāna	243
Jāyasi	309	Kalyāṇa Ganī	289
Jayasingh Sūri	96, 170	Kalyāna Kīrtī	111, 153
Jayatīlak	106	Kalyān Singh	63
Jayatīlak Sūri	66	(Paṇḍit) Kamal Bhadra	264
Jayaśekhara	107, 164	Kamal Kīrtī	70, 108
Jina Bhadra Sūri	10, 107, 103	Kamal Prabha	178
Jinacandrācārya	85, 203, 225	Kamal Saṁyamaupādhyāya	103
Jina Bandhu	214	Kamal Vijay	113, 149
Jinacandra	196, 256, 259	Brahma Kāmraja	7, 138
Jinacandra Sūri	68, 150, 213	Kanak Kuśal	202
Pāṇḍe Jinadāsa	152, 178	Kankāmar	151
Paṇḍit Jinadāsa	194	Kanak Prabha	147, 149
B. Jinadāsa	45, 50, 51, 68, 77, 85, 112, 114, 119, 138, 154, 177, 178, 204, 233, 281	Acārya Kapil	220
Jinadatta Sūri	97, 205, 213	B. Kapoor Canda	70, 240, 302, 303
Jinadeva	150	Swāmi Kārtikeya	160
Jina Prabha Sūri	177	Kesa Raja	125
Jinasenācārya	4, 32, 110, 123, 137, 142, 146, 156, 174, 176, 198, 201, 208, 283, 312	Kesari Singh	83, 141, 204, 252
Jinasenācārya II	137	Keśavadāsa	45, 46, 49, 222
Jinasena Sūri	172	(Pāṇḍe) Kesavadāsa	81
Jina Harśa Sūri	90, 164	Keśava	172
Muni Jinavijaya	101	Maṇḍalācārya Śrī Keśava	175
Ācārya Jinesvara	164	Keśava Mīra	95
Jinendra Bhūṣana	79, 149	Keśava Sena	138, 177
Jinarāja Sūri	108, 144	(Monk) Keśī	132
Jineśwar Sūri	268 H, 270	Keśava Singh	121, 153
Jinodaya Sūri	125	Pandit Śīramani Keśodāsa	204
		Śubha Kīrtī	256
		Kīśandāsa	30, 114

Name	Page No.	Name	Page No.
Kiṣan Singha	122, 199, 243	Laxmicandra	7, 97, 107, 204
Khetasi	302	Laxmidāsa	30, 246
Khusāl Candra Kālā	25, 141, 152, 199, 246	Laxmi Vallabha Gaṇi	90
Br Kriṣṇa Dāsa	139	Mādhavacandra	255
Kriṣṇa Misra	221	Mādhavacandra Trivaidya	69
Kṣemendra Kīrti	51, 315	Madancandra Sūri	148
Kumuda Candra	177	Madana Deva	62
Kumāra Kavi	76	Mahārājā Sawāi Mādhosingh	194
Kunda Kundācārya	4, 30, 45, 58, 67, 80, 99, 119, 134, 159, 160, 161, 162, 196, 215, 234	Mahādeva	150, 129
Kunte	26	Mahendra Sūri	163, 164
Kuśaladhīra	222	Mahara Candra	90
Kuśal Lābha	191	Maheśa	58
Kuttak Kavi	218	Mādhava Dāsa	113
Kutuhala Kavi	221	Mādhava Sena	135
Labdhi Vijayagaṇi	71	Māgha	44, 99, 219
Lābhānanda	240	Māghanandi	163
Lākha Cāraṇa	68	Mahācanda	277
(Vaid) Lākhansiji	87	Mahānanda	266, 274
Lakhamidāsa	152	Mahāvīrācārya	168
Pandit Lākhu	188	Mahicandra	116, 157, 161
Kavi Lākhu	151, 194	Mahendra Kīrti	5
Lakṣamaṇa	117, 204, 260	Mahēndraprabha Suri	198
Lakṣmanasena	137	Maheśwar	85, 113
Lakṣmigaṇi	146, 150	Maheśvara Sūri	164, 174, 230
Lakṣmi Candra	160, 204	Mahā Candra	59
Laxmidhar	218	Mahipāla	214
Laxmidhara Bhatta	221	Maladhāri Devaprabha	106
Laxmi Vallabhagaṇi	167	Mallī Bhūṣaṇa	204
Lālacandra	123, 27-	Mallinātha Suri	144, 219
Lālacandra Vinodilāla	165	Mallīseṇa	85, 163, 166
Lāla Dāsa	125	Mammaṭa	104, 218
Lallak	6, 62	Maṇḍana	180
Lāla Kāvī	112	Manaranga	116
Lalitakīrti	7, 62, 188, 194, 195	Māṇik Candra	72
Laxmanācārya	180	Māṇikkarāja	11, 44, 151, 291
		Māṇikya Nandi	162
		Māṇikya Sundar	148
		Māṇikya Sūri	55
		Mannā Lāla Sāṅgāka	251

Name	Page No.	Name	Page No.
Mannā Lāla Pātṇi (Khindūkā)	43, 45, 53, 186	Br. Nemi Datia	110, 138
Mānsāgar	89, 99	Padmanandī	76, 166, 176, 187, 196, 227, 231
Manohar Dāsa	5, 167	Padam-kīrti	44, 132
Māntungācārya	73, 125, 176	Pādlaipṭa Sūri	163
Mati Sāgar	157	Padmā	116, 145
Pandit Medhāvi	99	Padma kīrti	77
Megharāja	59	Padam Nābha	11, 51, 148, 192, 235, 279
Megha Vijay	108	Padma Sundar	149, 178
Mehau	124, 278	Pandit Padma Vijaya	202
Merutunga	148, 163	Pandit Padāratha	203
Murāri	219, 221, 220	Palha Kavi	211, 255
Nāgarī Dāsa	51	Pannā Lāl Caudharī	43, 153, 167, 252
Nārāyana	11	Paramānanda Sūri	104
Naina Sāgara	201	Paramardideva	31
Nanda Dāsa	313, 314	Pāra-adāsa Nigotia	43, 252
Nārcandra Sūri	164, 168, 171, 221, 226	Parihānand	153
Narendra Kīrti	118, 235	Parimalla	152
Narendrasena	117	Parswa Candra	179
Narsā	119, 289	Parswanāga	158
Narsena	4, 151, 197	Parwata Dharmārthī	61, 118, 122
Nāthamal	197	Pāsa Canda	111, 157
Nāthu	236	Pātānjali	230
Nāthulal Doṣī	253	Peterson	25, 31, 35, 40
Nathamal	75	Prabhā Candra	63, 67, 135, 162, 171, 176, 203
Nawal Rāma	53, 179	Prabhācandra	30, 76, 85, 117, 271, 295
Nayan Candra	179, 231	Prabodha Candra	118, 196
Nāyan Kīrti	51	Prahalāda	66
Naya Candra	118	Prakāśa Varśa	44, 144, 219, 269
Nayanambudhi	287	Prasanna Candra Sūri	150
Nayanasukha	172	Prithivī Raj	68, 86, 184, 185, 190
Nayanandī	5, 44, 46, 146, 226	Pūjyapāda	32, 99, 111, 134, 169, 216
Naya Vijay	158	Pundarika Viṭhal	180
Nemi Sādhu	218	Pūno	50
Nemi Candra	9, 14, 97, 99, 119, 135, 137, 160, 189, 245	Muni Punya Kīrti	202
Nemi Cānda Pāṭṇi	43	Punya Ratana	290
Nemi Candra Sūri	147, 150	Muni Punya Vijaya	101, 102, 107
Br Nemiḍāsa	86	Upādhyāya Punyasāgar	102

Name	Page No
Punyaśīla gani	177
Puranamal Kāyastha	194, 204
Puraṇa Malla	190
Purana Singh	231
Puṣpadant	3, 6, 9, 28, 44, 46, 52, 62, 63, 67, 122, 134, 137, 139, 145, 207, 208, 209, 226
(Mahāpanḍit) Rāhul	145
Kaidhu	10, 46, 72, 115, 140, 151, 175, 191, 208, 209, 226, 266
Rājamalla	29, 156, 199, 238, 248
(Muni) Rāja Canda	113
Rājāditya	168
Rāja Krisna	139
Raja Malla	53, 149, 159, 160, 187, 191
Rāja Sekhar Suri	77, 104, 163, 164, 174, 179, 218
Rājasingh	11, 152, 178, 273
Rāja Sundar	113
Ralha	52, 152, 263, 273 (H)
Rām Candra Śukla	236
Rāma Candra	109, 112, 119, 172, 175, 195, 264
(Mumukṣu) Rām Canda	165
Rāma Candra Sūri	75, 170, 177
Ram Kumār Varmā	236
Ratan Bhūṣana	6, 98, 99, 112
Ratan Bhūṣana Sūri	111
Ratna Śephas	89, 173
Ratna Śekhar Suri	164
Ravi Dharma	107
Raviśeṇācārya	63, 137, 149
Riṣabha Dāsa	204
Riṣabha Dāsa Nigotā	245, 252
Rudra	218
Rūpa Canda	71, 99, 156, 163, 167, 172, 178, 204, 245
Pāndey Rūpa Candra	161
Sadal Misra	313

Name	Page No
Sadānanda	129
Sadāsukha Kāśliwāl	43, 45, 71, 251, 252, 253
Sadhāru	28, 78, 152, 274
Sakal Candra	201
Sakal Bhūṣana	117
Sakalkirti	7, 145, 48, 50, 67, 68, 69, 75, 85, 86, 99, 111, 113, 114, 117, 119, 123, 134, 138, 148, 159, 166, 175, 177, 178, 187, 193, 201, 203, 208, 225, 231, 232, 233, 234, 244, 253, 277, 280, 281
Śakaṭāyana	169
Śakti Kumar	227
Śalibhadra Suri	154
Sāmal	111, 113, 280
Samantabhadra cārya	30, 129, 135, 162, 176
Samaya Sundara	103, 178, 219
Kavi Śankur	222
Sarvadānand Sūri	147
Sewā Rāma Pātni	74, 77, 81, 179, 244
Śivārya or Śivakoti	135
Sidhasena	4
Siddha (Kavisingh)	83, 151
Siddharṣi	164, 230
Śīlācārya	150
Śiva Canda	253
Śiva Koṭi	166
Sobhana	177
Soma Candra gani	164, 173
Somadeva	143, 159, 164, 165, 169, 225
Soma Kavi	111
Somakirti	164, 204
Samasena	138, 191, 193, 235
Someśvara	218
Somprabhācārya	146, 148
Somprabha Suri	166
Somasundar	10

Name	Page No	Name	Page No.
Sri Bhūṣaṇa	72, 80, 97, 199, 241, 242	Thakurasi	50, 167, 178, 237
Śricandra	164, 172, 226	Thānsingh	179, 189, 198
Śridhara	9, 11, 27, 75, 148, 150, 163, 184, 195	Ṭoḍarmal	9, 10, 11, 43, 55, 49, 122, 135, 151, 161, 178, 187, 208(H), 209, 247, 248
Śridhar Bhaṭṭa	220	Tribhuvana Kirtī	156, 164, 294
Śridharācārya	168	Tribhuvan Swayambhu	145
Śruta Kirtī	169, 264	Tulasī	294
Śrutsāgar	33, 56, 71, 176, 186, 197, 248	Tulasīdāsa	125, 145
Sthool Bhadrācārya	2	Śahuda	203
Śubha Candra	6, 32, 50, 62, 64, 69, 70, 110, 114, 118, 138, 149, 157, 160, 166, 175, 187, 196(H) 201, 203, 234, 297, 298	Udabhaṭa	219
Subha Candra Suri	123	Udāinācārya	220
Subhaga Vijaya	163	Udaivijayagani	149
Subhaṭa Kavi	171	Udyotansārī	211
Śudha Kalaśa	174, 179	Ugrādityācārya	172
Śūdrak	171	Umāswāmī	4, 33, 116, 134
Sukha Deva	99, 304	Vacaspati misra	220
Sumatigani	154	Vādibhasingha	99, 166
Sumati Kirtī	112, 113, 157	Vādibhusana	234
Sumati Śāgar	81	Vadīrāja	177, 235
Sumati Vijay	144	Vādīrājasuri	149
Sundara Kavi	57	Vādī Candra	138, 170, 271
Sundar dāsa	246	Vaidya Bhusana	95
Sūrat Misra	314 315 (H)	Vāgbhaṭṭa	143
Syāma Misra	293, 294	Vahaḍa Deva	216
(Bh) Surendra Kirtī	7, 51, 189, 190	Vāhada Rajadeva	216
Swaroop Canda Bilāla	43 53, 175	Valhava	78
Svayambhu	44, 46, 50, 137, 145, 172, 176, 226	Vāmana	218
Tānu Śah	61	Vāmadeva	99
Tejapāl	8, 82, 86 99, 201, 229 262	Vardhana	147
Tekacanda	43, 110 175, 179	Vardhamāna	145, 190, 204 225
Thakkar	86, 140	Vardhamāna Suri	213
Thakkar Pheru	28, 168	Vardhamana Bhattārak	144
		Vāsavacandra	255
		Vastupal	78, 111, 144
		Vasunandī	32, 175, 197
		Ācārya Vattaker	134
		Vayararsena	217
		Venidaśa	114

Name	Page No.	Name	Page No.
Vidyā Bhūsaṇa	117, 138, 139, 165, 198, 238, 291, 292	Viśālakīrti	83, 97, 176
Vidyānanda	178	Viśva Bhūṣana	73, 149, 294
Vidyā Sāgar	61	Viswanātha	129
Vidyānandi	63, 129, 134, 149, 162 193, 216	Visva Sambhu	174
Brahma Vīra	256	Viswa Sen	175, 176, 238
Vīra Dāsa	204	Viweka Samadra	107
Viśākhadatta	171	Vivekaprabha	147, 148
Vijay Kīrti	84, 114, 138, 149, 153 166, 234, 250, 279, 299, 298	Vrindāvana	175, 179
Vijaysingh	56	Vūcarāja	45, 78, 120, 167, 178, 196 237, 285, 286
Vijayasingha suri	147	V. P. Johrapavrkār	97
Bhattarka Vijay Kīrti	288	Vrinda	45, 46
Vijaysena	167, 288	Vriṣabha Nandi	85, 267
Vijaya Vallabh Suri	35	Vyāsa	230
Vikrama	90, 143	Winternitz	131, 163
Vilha	11	Yogabindu	230
Vilhaṇa	268, H, 104	Bhattarak Yashakīrti	295
Vimaldāsa	104	Yasha Kīrti	299
Vimala Suri	104, 145, 111	Yaśah Kīrti	11, 28, 97, 116, 140 151, 171, 196, 240
Vinay Candra	144, 152	Yaśah Kīrtiganī	216
Vinayprabha	154	Brahma Yashodhara	112, 123, 288, 299
(Upādhyaya) Vinayasāgar	86, 250	Acārya Yasodhar	221
Vīra	46, 62, 146, 174, 116, 166	Yasonandi	78, 175
Vīrcanda	177	Yasovijayagaṇi	117, 159, 163
Vīra Nandi	58, 85, 142, 225	Yogadeva	67, 78
Viśākhadatta	220	Yogindu	217, 159
		Zorāwar Singh	206

APPENDIX VI

OTHER THAN AUTHORS



Name	Page No.	Name	Page No.
Abhaya Kumār	213	Bahlol Iodī	29
Abhayarāja Nāhtā	92	Bāhubali	154 249
Ādināth	1, 36, 62, 63, 67, 70, 119, 124, 143, 233, 268, 277	Bala Rāma (H)	190
Abhinandan Swāmi	119, 120	Bālcanda	252, 311 (H)
Agarcanda Nāhtā	91	(Dewān) Bālcanda Chābrā	7, 8, 9, 42
Agarmalla	204	Bālacandra Jain	115
Ahadāsa	123	Basant Sena	153
Ajapāla (Ajaypāla)	24, 31, 83	Bhagwāndāsa	203, 204
Ajātaśatru	132	Māhārājā Bhagwāna Dāsa	198, 199, 239
Ajaideva II	83	Śrīdhar R. Bhandārkar	25, 26, 40, 101, 102, 106
Akbar	29, 61, 96, 125, 185, 194, 234	Bhanwarlāl Rāmpuriā	94
Alī Khān	309 (H)	Bhānumatī	90
Allāuddīna Khiljī	28, 89, 121, 151, 279, 309	Rājā Bhārmalla	188, 197
Amarcanda Bilālā	65	Bhāvsingh	186
Amarcanda (Dewān)	8, 42, 53, 253	Mahārājā Bhāvsingh (H)	192
Amarcanda Godikā	242	Bhīma	216
Amoghavarṣa	137, 168	Bhīmadeva	714
Ānanda Rāma	65, 203, 248	Bhīmagupta	191
Ānanda Śāgarjī Mahārāj	108, 118	Bhīmasena	164
Ānanda Singha	243	Bhīma Vijaya	202
Ānanta Rām Mahārāj	314 (H)	Bhoja	90
Āṇājī	93	Sanghavi Bhojānī	204
Anangapāl	27, 184	(Setha) Bijā	115
Anirudha	111	Bīkājī	87
Arithanemi	132	Bīmal Dāsa chābrā	42
Asoka	190	Brāhmī	1
Āte	273	Mahārājā Budhasingh	192
Aurangazeb	29, 42, 96, 186	Cāmundaṛāya	135
Badan singha (H)	185	Maurya Candra Guptā	2
Badhicanda	49, 50, 63, 67, 110, 122	Caṇḍa Harī	212
Bahādur singha Bānthīyā	95	Cāndusāha	31
		Carutrodāya	202

Name	Page No.	Name	Page No.
Cārudatta	153	Jambu Swāmi	152, 155
Cārana	40, 222, 287	Jasodhara	211
Chajulāl Śah	57	Jaśawant singh	303 (H)
Chājūrāma	60	Jaśawant singh Rāthore	240
Chatti Bāi	91	(Yati) Jayakarāja	94
Dāhir	23	King Jayapāla	219
Damyanti	32	Jaya Singh Sidha Rāy	8
Dānmal Coprā	96	Muni Jayasingha	202
Dān Sāgar	88	Mahārāja Jayasingh Deva	211, 212
Dāsā	6	Jina Bhadra	160
Dāsā Devcanda	33	Jinadatta	89, 146, 151, 152, 273
Deyaḍa	105, 220, 221	Jindo	204
Caudharī Devarāj	9, 151	Jivandhar	142, 155, 166
Devarāja	86, 177, 259	Jhunthā Rām Sanghī	42, 57
Dhana Candra	214	Caudharī Jodhpurā	202
Dhanarāja	6, 188	Jogīdāsa	311 (H)
Dhanasiri	229	Kalha	99
Dhanya Kumār	146	Kāma	196
Dharmanātha	142	Karmāde	196
Dharṇā Sāh	10	Karma Tilak	202
Sāhu Divara	28	Sāh Karmaṇa	195
Yati Dūḍha Canda	96	K. B. Śāstrī	35
Sanghapati Dūngar	235, 279	Kāsima Khān	263
Dungar yati	107	Keli Natha	180
Dungarsī	245	Keśarimal Gangwāl	210
Dulha	40	Pandit Keśo	204
Dulicand Sethia	96	Kīsan Deva	11
Feroza Sāh	50	Khemacanda	93
Jagat singh	53, 186, 253	Khemā Sādhu	266
Jagajivana	204	Khemī	188
(Rāo) Jagrāma Pāndya	42	Khīdar Khān	194
Jagrūpa	99	Khīnvāsī	47, 63, 208
Jahanḡira	185	Raja Kīlān	188
(Upādhyāya) Jaicand	91	Kṛipārām Pāndyā	9, 42
(King) Jaisai	103	Br. Kṛipa Rāma	271, 304
Sawāi Jai Singh	9, 42, 43, 57, 160, 188, 187, 200, 247, 255, 314	Kṛṣṇanrśī	160, 166
Jagannātha Rāo	63	Kṛiṣṇa Sharmā	99
Jalāl Khān	28, 140	Kśema Kalyāṇ	88, 91
		Kśemarāja	11

Name	Page No	Name	Page No
Kumārpāl	8, 13, 24, 95, 143, 151, 218	Mohammad Śah	216
Kumār Singh	215	Mohandāsa	9
Kuśala sāgara	147	Mohandāsa Bhāvasā	42
Muni Kuśal singh	117	Mohan Lāl	94
Kuśarāja	148	Mohanlāl Deepchand	34
Pāndyā Lūpakaran	47, 256, 262, 271	Mojā Ram	294
Loka Nātha Śāstri	35	Mool canda	12
Lohaḍa (Sāh)	186, 198	Moti	204
Lihaveha	211	Dr Moticand	207
Laxmī Raja	289	Moticanda Magan Bhāu	33
Lālcanda yati	94	Motiram Khazancī	93 94
Lālacanda Sūri	81	Muhammad-bin Qāsim	23
(Mahātma) Lal chand	99	Muhammad Ghazni	23
Lala	222	Muhammad Tughlaq	44, 96
Brahma Lāla	256	Mukunda Dāsa	75
Br. Dāhad	124	Nāgabhatta	201
(Rao) Lūnakaran	87	Nagakumāra	155
Mahāvira	1, 2, 65, 66, 119, 120, 130 131, 132, 138, 176, 206	Nāgarsi	155, 312
Mahmūda Ghazanī	23	Sāhu Nakhatū	259
Mahimā Bhakti	88	Nalha	88
Maināsundari	155	Nanda Lāl Chābrā	43
Māide Rāthore	202	Nanda Rāma	190
Mālu	7	Nandisena	177
Maṇḍavi	213	Nanna	8, 9
Mangal Mahasri	211	Nānū Godha	8, 67, 234
Mangalcanda Mālukā	94	Śah Nānu	63
Mangalcanda Jhātok	94	Narasingh	62
Mānmal Kothārī	94	Nāthurām	11
(Rājā) Mānsingh	8, 67, 66, 188, 234, 238, 287	Nāthū Rām Premi	240
Marudevī	207	Nathmal Vilālā	82, 152
Māthur misra	98	Nattala Sāh	10, 27
Māyā Rāma	244	Śah Nemā	5 188
Mayesara	29	Nemī	206, 287
Medhāvi	85	Nemināth	44, 80, 111, 119, 120, 138, 137, 141, 143, 153, 205, 264 283
Mohad	214	Br Neminātha	148
Mohammad Ghorī	198	Padmaprbha	147, 168, 178
		King Paesi	132,

Name	Page No.	Name	Page No.
Paharāja	6	Rām candra chābrā	42
Pāhila	103	Rāmacandra Rāo	62, 63, 196
Palhana	213	Rāmadāsa	71
Pandīrsingh	283 (H)	Rāmacandra (Bālaka)	89, 90, 152
Pannālal (Aīlak)	120	Rāṇā Sangrāma Singh	61, 77
Pannālāl	28, 34, 50	Rao Jaiteśi	222
Parasvanāth	62, 63, 70, 119, 126, 139, 140, 142, 177, 255, 260, 270, 303	Ratancanda Śah	42
Parśva Nāth	255, 260, 266, 270	Ratna Candra	116, 149
Pāsa Śah	7	(Bhaṭṭārak) Ratan candra	149
Pāṭamdey	6	Ratan Bhānu	30
Picine Loti	109	Rātanaī	303, 304 (H)
Pethaḍadeva	8	Ratna Kirtī	97, 157
Sāhu Phaman	234	Ratan Muniji	108
Phozūrām	73	King Ratan sen	309
Poma Rāja	235	Rāya Candra chābrā	42
Pradyumna	78, 148, 274	Ridhi sāgar	33
Mahārāja Sawāi Pratāpsingh	180	Ridhivarjī	94
Pratāp Singh	43, 60	Riṣabhadeva	1, 207
Pratihārendra Rāja	219	Rūpani	11
Śrāvikā Pārvati	303, 304	Sābyī Sāhib	60
Premā Rāma	191	Sāḍhā	215
Prithavi Rāja III	198	Sādhu Bhullan	9
Prithavirāj Rāthora	54	Sādhu Ratan	174
Prithvi Rāja Vijay	83	Sādhu Sundarganī	174
Pūna singh	231	Sahajapāl	10
Punnī Bāi	92	Śāhjahān	29, 96, 185
Puradeva	143	Śāhbuddin Gaurī	83, 230
Puskar Malla	266, 274	Salim Sāh Sūrī	62
Raghunātha	50, 51	Sambhavanātha	103, 262
Raghurāj	54	Sāngān	143
Raghu Rāma	171	Sangrām singha	195, 196
Rājendra Sūrī	108	Sangha Vakatjī	31
Rājmatī	88	Śankaradāsa Nahṭā	92
Rājula	61, 111, 217	Sanghadaśa Vācak	104
(Mahopādhyāya) Rāma Lal	92	Śānti Kuśal	54, 157
Rāma	113, 117, 125, 137, 154	Śāntamati Gaṇi	213
Rambhādevi	247	Śānti Nātha	138, 177, 256
		Śānti sūrī	148

Name	Page No.	Name	Page No.
Śānti Vijay	219	Sundar Suri	72, 148, 158
Śaśidhara	220	Sundar Vijay	202
Satiṣa Candra Śāstri	990	Sundari	1
Saubhāgya Kīrti	270	Śurajmal	185
Śekha	203	Surajamal jāṭa	71
Br. Śekhar	201	Suriyābha	132
Sidhapāla	151	Mahārāja Sūrya sena	190
Sidhānta Harṣa	177	Tara canda Tatlera	96
Siddha suri	150	Srāvaka Thilā	262
Sikandar Lodi	29	Tikam canda	68
Simhanandi	143	Tilak Prabha Sūri	167
Singhadāsa	123	Trilok Patni	69
Singhatilak Sūri	168	Tulā Rāma	304
Sitā	125, 154	Udaisingh	109
Śilāngācārya	88	Udayana	31
Śivjilāl	53	Udayprabha	168
Śobhā Canda Nigotā	244	Udī Kalyān Ganī	290
Someśwar Bhaṭṭa	104	Udai Sena	294
Somtilak	163	Udhodāsa	125
Śrī Candra Sūri	213	Umer	23
Sodhala	212	Vādideva sūri	97
Somdeva Sūri	77	Pndit Vaiza	119
Śrangadeva	180	(King) Vaiānga	143
Śricanda Gadhaiyā	96	Vastupāl	8, 11, 24
Śriharṣa	104, 220	Vatsarāja	87
Lachirāma	94	Vegrāja	119
Sripāla	155, 259	Veśālī	132
Sriyā	273	Vidyādhara	105
Śrī Śāntācārya	150	Vigrah Rāja Deva	83, 213
Śrivalabbagani	174	Vingjung Sundar	202
Śrīvardhana Harṣa	172	Vinamī	206
Subhaśīla	148	Rājadhīrāja Vīramdeva	202
Sudarśana	146, 155	Vijay Candra Kevalin	164
Sukumāla	156	Vijay deva suh	107, 157
Sulocanā Satī	271	(King) Vīkrama	148
Sumatṛti	148	Vīkramāditya	287
Sumati upādhyāya	150	Vimalanātha	56
Yati Sumermal	95	Vinay Kumār	34

Name	Page No.	Name	Page No.
Vinod Vijay	33	Viśākhadeva	105
Virācārya	32, 86	Viśāladeva	83
Viradeva Gaṇi	150	Viśvasena sūri	291, 292
Vīrama deva	30	Yaśodānanda	59
Vīrasuri	150	Yaśodeva	150
Vīraprabha suri	147	Yaśodeva sūri	104, 213
Vīrasena	134	Yasodhara (King)	143
(Rājā) Virāṭa	60,	Yatindra Kumār Śāstri	100
Vīrdhicanda	252		



APPENDIX VII

CITIES, TOWNS & VILLAGES

Name	Page No.	Name	Page No.
Aḍhāi Dwīpa	13, 52		204, 207, 217, 219, 222, 228,
Ābu	183, 278		233, 234, 238, 245, 246, 247, 251
Agrā	18, 29, 48, 57, 125, 152, 183, 185, 234, 241, 253, 293, 296, 314	Anahapur	280
Ahi-chattrapur	96	Ānadapur	240, 302, 303 (H)
Ahipur	96	Anhila Pattan	212, 214, 218
Airacha	275, 276 (H)	Antarpur	125
Akolā	30	Ārrah	32
Ahemdābād	5, 10, 25, 115, 229	Ānāsāgr lake	83
Āhore	108	Āvān	190
Ajameru Durga (Ajmer)	83	Bāgha	24
Ajmer	5, 12, 20, 24, 28, 37, 41, 47, 49, 50, 51, 53, 55, 57, 59, 61, 63, 65, 67, 68, 69, 71, 73, 75, 83, 84, 85, 122, 139, 140, 148, 151, 159, 183, 187, 198, 201, 203, 205, 209, 210, 211, 213, 217, 220, 222, 226, 231, 238, 250, 252, 253, 268, 295, 296, 300	Bālatora	109
Ajntā	24	Banās (River)	68
Ajodhyā (H)	312	Bānswāra	41
Aliyoor	36, 71	Bairāth	191, 233, 234, 235, 248
Alwar	12, 39, 41, 43, 60, 186	Bārān Nagar	187, 227
Āmragarh	188	Barodā	30, 31
Ambārisi	188	Baswā	20, 43, 62, 141, 210, 248, 205
Ambarisinagar	187	Bayānā	20, 71, 78, 79, 80, 81
Ambāvati	187	Berār	26, 30
Āmer (Āmbera)	5, 9, 10, 20, 23, 24, 39, 42, 43, 44, 45, 46, 50, 63, 66, 67, 68, 75, 78, 122, 141, 143, 151, 153, 183, 187, 188, 189, 190, 193, 197, 199, 202, 203,	Bhādhwā	71
		Bhainslāna	71
		Bharatpur	12, 20, 39, 41, 43, 60, 64, 71, 72, 74, 75, 122, 183, 185, 186, 205, 209, 210, 244, 248
		Bhīnamāla	230
		Bhīloḍā	315, (H)
		Bhinasār	95
		Bihār	25
		Bijollā (Vijollā)	96
		Bikāner	5, 12, 14, 39, 41, 68, 87, 94, 95, 144, 147, 148, 151, 158, 163, 185, 186, 187, 203, 206, 207,

Name	Page No.
	217, 219, 222, 226, 236
Bombay	25, 34, 91, 101
Būndi	12, 39, 41, 119, 120, 121, 122, 124, 157, 183, 185, 186, 187, 191, 192, 193, 205, 210, 217, 222, 238, 245, 249, 270, 271, 285, 286, 289, 298, 312, 313
Cāksu (Cātsu)	10, 42, 43, 183, 195, 197, 198, 237, 238
Cambay	13
Campā	132, 278, 312
Cawpāvatī	187, 195, 196, 198, 238
Candawātī	13
Candrapur	52
Cauluka	35
Central Province	26, 30, 101
Ceylon	309
Chittor	89, 115, 183, 187, 227, 229, 235
Cūru	64, 94, 96, 222
Dabalānā	122, 124, 270, 271
Dausā	20, 43, 64, 65, 244
Deeg	12, 71, 74, 244
Delhi, Indraprasthpur Joginipur, Dhīhi	27, 28, 29, 39, 41, 42, 44, 46, 59, 60, 64, 97, 111, 121, 148, 151, 183, 184, 194, 215, 231, 233, 246, 272, 296, 300
Dilwādā	229
Deoli	61
Devagiri	64
Devarājpur	216
Dhalaka	13
Dholpur	60
Doonī	24, 61, 190
Dravyapur	70
Ḍūngarpur	5, 10, 12, 39, 41, 113, 183, 187, 200, 231, 232, 233, 235
Dwarkā	288, 219
Egypt	23

Name	Page No.
Elk ra	24, 205
Fatehpur 'Sekhāvati)	24, 64, 187, 251, 309, 362
Galtā	42
Ganganagar	95
Gohāda	124
Gopācala (Gwalior)	30, 76, 77, 148, 287
Gujjardēśa	151
Gujrat	3, 9, 11, 14, 30, 95, 232, 233, 234
Hāḍauti Pradeśa	192
Hanumāngarh	96
Hindaun	82, 293, 294
Hisār	285
Hyderābād	25
Indergarh	122, 124, 126
India	1, 2, 9, 10, 14, 23, 24, 25, 27, 35, 36, 39, 42, 48, 78, 96, 98, 100, 205, 253, 272
Indore	30
Indrapur	140
Itawāh	79
Jainbidri	5
Jaipur	5, 9, 10, 12, 13, 14, 28, 39, 41, 42, 43, 44, 45, 48, 49, 51, 53, 54, 55, 57, 58, 59, 60, 61, 63, 64, 65, 67, 68, 78, 110, 122, 124, 139, 140, 143, 145, 148, 149, 151, 152, 156, 159, 160, 161, 171, 172, 179, 180, 183, 184, 185, 186, 190, 191, 193, 196, 197, 198, 199, 201, 202, 204, 205, 207, 208, 209, 210, 215, 216, 217, 218, 222, 226, 229, 233, 234, 236, 238, 241, 244, 245, 247, 248, 252, 254, 256, 259, 260, 262, 264, 266, 269, 271, 273, 274, 275, 281, 283, 287, 291, 292, 293, 294, 295, 297, 304, 308, 311, 314
Jaisalmer	5, 10, 12, 13, 23, 24, 25, 31, 39,

Name	Page No.
40, 41, 83, 90, 96, 100, 101, 102, 103, 107, 144, 145, 147, 148, 149, 150, 154, 158, 170, 180, 183, 187, 203, 205, 206, 210, 215, 216, 217, 218, 219, 220, 221, 222, 255, 267, 269, 314	
Jaisingpurā	42, 246
Jahānābāda	139
Jālore	102, 278
Jambū Dwīpa	13, 52, 55
Jāngal Deśa	96
Jāvacha	283
Jerhat city	264
Jhalāwār	41, 191
Jhālārā paṭan	120
Jhānsī	275
Jhunjhunu	68, 246
Jobner	54, 231
Jodhpur, 39, 41, 87, 96, 97, 109, 124, 144, 183, 186, 198, 218	
Kālnjar	31
Kalpavallī	294
Kālu	95
Kāmā 12, 20, 71, 75, 76, 77, 78, 122, 199, 217, 241, 244, 275	
Kāmāgarh	241
Kanāra	35
Kānpur	275
Kansa	214
Karahala	260
Kārakal	36
Kāranjā	5, 25, 26, 30
Karnātak	234
Karaulī	60, 75, 82
Karnāvati	13
Kāshi	35
Kashmir	219
Keśorapāṭan	39
Kathhad	185

Name	Page No.
Kekari	69
Khambāt	10, 25, 34, 202
Khandelā	249
Kotā 12, 39, 41, 117, 118, 122, 126, 185, 187, 191, 217, 222, 229, 266, 302	
Kucāmana	109
Kumbhalgarh	187
Kumbhānā	278
Kumher	71, 74
Lahore	26, 243, 309
Lohārū	59
Lohāvat	107
Lālsot	42, 203
Lavaṇa Samudra	55
Limbidi	33
Locanapura	121
Lohagarh	42
Lohāwat	144
Macheri	60
Madhya Pradesh	25, 26, 229
Madrās	25, 35
Magadh	2
Mahābhārat	60
Mahārāstra	48
Mālpura	24, 43, 70, 71, 187, 303
Mālwa	234
Māndalgarh	74, 183, 187, 230
Mandāntak	201
Māndavgarh	8
Mānyukhetā	9
Mārotha	24
Mathurā	278
Matsya Deśa	60, 136, 191
Medpat	7
Mertagarh	202
Meria Road	109, 187, 201, 202
Mewar	115, 227, 229, 230, 233
Mozamābād 24, 39 43, 66, 205, 208, 209, 222, 233, 238	

Name	Page No	Name	Page No
Mount Abu	8, 39	Ratangarh	96
Mundahāta	212	Rewari	71, 123
Multān	23	Risabhadeva	115
Mūdbidri	35, 36, 134	Sādaḍi	278
Nāgapur	96, 124	Rudra Pali	221
Nāgaur	5, 7, 10, 12, 20, 23, 39, 96, 97, 102, 109, 124, 139, 140, 143, 148, 151, 159, 183, 187, 203, 205, 208, 210, 217, 218, 219, 226, 228, 255, 256	Sāgwāra	10, 116, 124, 187, 200, 201 203, 235
Nainvā	121, 122, 124, 288, 299	Sahāranpur	28
Nalakachapura	147	Sāhiwad	42
Nandiśwara Dwipa	55	Sāhjāhānpur	304
Nayanpur	6	Śakambhari	83, 198
Pachabhadra	109	Sapāda Lakṣa	198
Palamv	274, 266	Ṣalumvar	315
Pali	109, 238, 278, 291	Sāmbhar	10, 83, 96, 198
Paluwā	111	Sāṅgāner	10, 14, 23, 39, 43, 45, 50, 75, 141, 153, 161, 183, 187, 189, 199, 200, 239, 241, 242, 243, 246, 248, 251
Pāṇḍu Hill	190	Sānkhanā	203
Panipat	294	Sapad Lakṣa Pradesa	96
Pātan (Pattan)	5, 10, 13, 24, 25, 30, 31, 147, 154, 202, 211, 231, 255 (H)	Sardaiśāhar	95, 98
Pāṭliputra	2, 3	Sawai Mādhopur	126, 179, 193, 194, 195, 243
Phāgi	244	Sekhāwati	251
Phālodi	108	Shergarh	193, 294
Phulera	71, 109, 198	Serpur	7, 195
Poonā	26, 48	Sikar	59, 64
Prahladanpur	13, 214, 268 (H)	Sindh	23
Pratāpgarh	41	Sirrupur	227, 228, 229
Punjab	25, 26	Sirohi	229
Raj Gūhi	278	Sisavāli	124
Rājusihan	9, 12, 14, 24, 27, 39, 40, 41, 44, 60, 64, 62, 58, 56, 54, 52	Skandhanagar	112, 288
Rājmahal	58, 172, 190	Sojat	29, 39, 109, 238
Rajputānā	14, 83, 101	Sonipat	29
Rampur	243	Sri, Mahavirji	78
Ranapur	39, 124, 278	Stambha Tirthanagar	215
Ranṭhambhore	58, 122, 123, 183, 187, 193, 194, 195, 239	SuJaugarh	96
		Surat	7, 33, 194
		Takṣaka Garha	61, 235

Name	Page No.	Name	Page No.
Todāpatanna	62	Vair	71, 81
Todāraisingh	10, 43, 61, 63, 183, 187, 235, 249	Vairāth	138
Tihdhā city	274	Vallabhi	3
Tonk	12, 41, 61, 68, 172, 190, 303	Vatapadrak	213
Udaipur	12, 39, 41, 61, 109, 110, 115, 141, 183, 185, 186, 187, 201, 204, 206, 216, 226, 232, 233, 248, 279, 280, 288, 296, 309, 315	Videh Kṣetra	13
Uniyāra	190	Vijapur	13
Ujjain	42, 124	Vijaynagar	35
Uttar Pradesh	25	Vijolia	62
		Visālsagar lake	83
		Visālpur	278
		Vrandāvatī	120, 193
		Yoginipur	27, 44, 46, 50, 111, 215, 216

INDEX OF PRINTED BOOKS

- (1) Ādhyātma Rahasya of Āśādhara, published from Vira Sewā Mandir, Delhi.
- (2) Ajmer-Historical & Descriptive by Harvilās Śārdā.
- (3) Anekānta Jaya Patākā published by YJG series, Bhāvnagar.
- (4) Anekānta Vāda Praveśa published by Hem Candra Sabhā, Ratlam 1919 series No. 3.
- (5) Ancient India Vol. I to IV by T. L. Śāh.
- (6) Ardha Kathānaka of Banārī Dāsa, edited by Nathu Rāma Premī.
- (7) Apabhraṁśa Sāhitya by Harivaṇṣa Kochaḍa published by Bhārtī Sāhitya Mandir, Delhi
- (8) Ādipurāṇa of Jinasenācārya published by Bhārtīya Gyāna Pītha, Kāshī
- (9) Ādhyātma-Upniśat of Yeśovijaygani-Published in JDP3 Series, Bhāvnagar
- (10) Ātmānūsāṣana of Guṇabhadra-Published from Jaina Grantha Ratnākṣr Kāryālaya, Bombay
- (11) Bhārtīya Jaina Śramana Saṁskṛiti Ane Lekhan Kalā by Munī Punya Vijay.
- (12) Bhattāraka Sampradāya by V. P. Johrapurkar
- (13) Bikaner Jaina Lekha Sangrah edited by Agarcandra Bhanwar Lāl Nāhtā
- (14) Candra Prabha Carita of Yaśodeva published in the Atmavallabh series No. 9, Ambālā.
- (15) Daśavaikālī Sūtra published in DCP Series No. 47, Bombay 1918.
- (16) Epigraphia Indica.
- (17) History of Jaina Monachism by S. S. Deo.
- (18) History of Muslim Rule by Iswarī Prasād.
- (19) History of Indian Literature by Winternitz Part II
- (20) History of Rājputānā by G. S. Ojha
- (21) Hindī Sāhitya kā Itihāsa by Ācārya Rām Candra Śuklā
- (22) Hindī Sāhitya kā Ālocanātmak Itihāsa by Dr. Rāma Kumār Varma.
- (23) History of Jodhpur State by G. S. Ojha Part I
- (24) History of Bikaner State by G. S. Ojha Part I.
- (25) Jaina Miniature Paintings from Western India by Dr. Motī Candra.
- (26) Khartaragacha Gurāvali published by Bhārtīya Vidyā Bhawan, Bombay.
- (27) Kriyā Ratna Samuccaya of Davendra Sūryia published by Y. G. Series, Varanasi 1908.
- (28) Lāṭī Saṁhita of Rāja Malla-Published from Manika Candra Dīgambara Jaina Granthamālā Bombay. 1937.
- (29) Mahābandha edited by Sumer Canda Divākar Published from Bhārtīya Gyāna Pītha, Kāshī
- (30) Mediaeval Jainism by S. A. Saletore.
- (31) Nandī Sutra, Published by R. K. Sansthā Ratlam. 1928.

- (32) Pndam Purāṇa of Daulat Rāma—Published from Sastī Grantha Mula, Delhi.
- (33) Prasasti Sangrah of Āmer Śāstra Bhandār edited by K. C. Kāśīwāl and published by S D Jaina A. Ksetra, Sri Mahāvīrajī.
- (34) Prākāśita Jaina Sāhitya by Pannā Lāl Jain, Delhi.
- (35) Parīkṣā Mukha of Manikya Nandi—Published in Manik Candra Grantha Mālā, Bombay.
- (36) Purātan Vākya Sūci by Jugal Kishorh Mukhtār and published by Vira Sewā Mandir, Delhi
- (37) Pradrumna Carita edited by C. S Dāsa Nyāyatīrtha and K. C. Kāśīwāl
- (38) Rājasthānī Bhasa Aur Sāhitya by Motī Lāl Menariā.
- (39) Samavāyāṅga Sutra with commentary of Abhayadeva, Āgamodaya Samiti, Mehasānā. 1918.
- (40) Samayasāra Nātak of Banārsidāsa published from Sastī Grantha Mālā Delhi.
- (41) Samyam Manjarī Kathā—published in G. O. S in the year 1918
- (42) Updeśa Taranginī—Published in the YIG Series No 26-Banāras.
- (43) Yogāsāra of Amitagatī published from Bhārtīya Jaina Siddhānt Prakaśni Sansthā, Calcutta

CATALOGUES

- (44) Āmer Śāstra Bhandār ki Grantha Sūci edited by Shri K C Kāśīwāl and published by S. D. Jaina A. Ksetra Sri Mahāvīrajī.
- (45) Catalogue of Sanskrit and Prākṛit Mānuscripts in Central Province and Berar by Rai Bahādur Hirā Lāl B A.
- (46) Catalogues of Manuscripts in Punjab Jaina Bhandārs, by Banārsidāsa Jaina published by Punjāb University Library Lahore in 1939
- (47) Catalogue of Jaina Siddhānt Bhawan, Arrāh edited by Suparsvadās Gupta M A.
- (48) Catalogue of Jaina Bhandārs Limbīdī published by Agamodaya Samiti Bombay 1228
- (49) Catalogues of Jaisalmer Bhandārs published by the Central Library, Baroḍā, in 1928.
- (50) Grantha Suci of Jaisalmer Bhandār edited by Muni Punya (Under Print)
- (51) Descriptive catalogue of manuscripts in the Jaina Grantha Bhandārs at Patan by C. D. Dalāl published by Oriental Institute Baroda, 1937.
- (52) Jaina Granthāvalī published by Jaina Śwetāmbar Conference, Bombay 1919
- (53) Kannara Prāntīya Taḍapatriya Granth Sūci by K. B Sastri published by Bhārtīya Gyān Pītha—Kāshi 1948.
- (54) Rājasthān ke Śāstra Bhandār ki Grantha Sūci, Part II and III & IV by K. C. Kāśīwāl M. A. and A C. Nyāyatīrtha and published by S D. Jaina A. Ksetra śrī Mahāvīrajī, Mahavira Bhawan Jaipur.

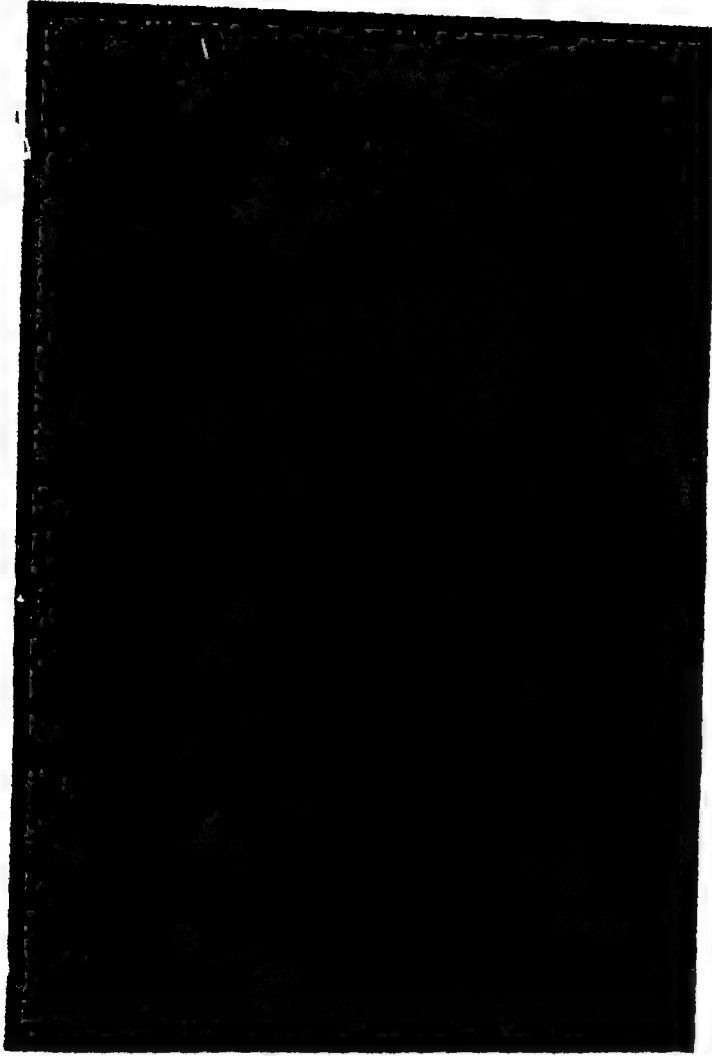
- (55) Suryapura Aneka Jaina Pustak Bhaṇḍārgāra Darsikā Sūci published by Moti Candra Magan Bhāi, 1938.
- (56) Sri Khambhāt Śāntinātha Prācīna Taḍapatrīya Jaina Bhaṇḍārnu Sūci Patra prepared by Vinay Kumār Sūri and published by Mohanlāl Deep Canda

MAGAZINES

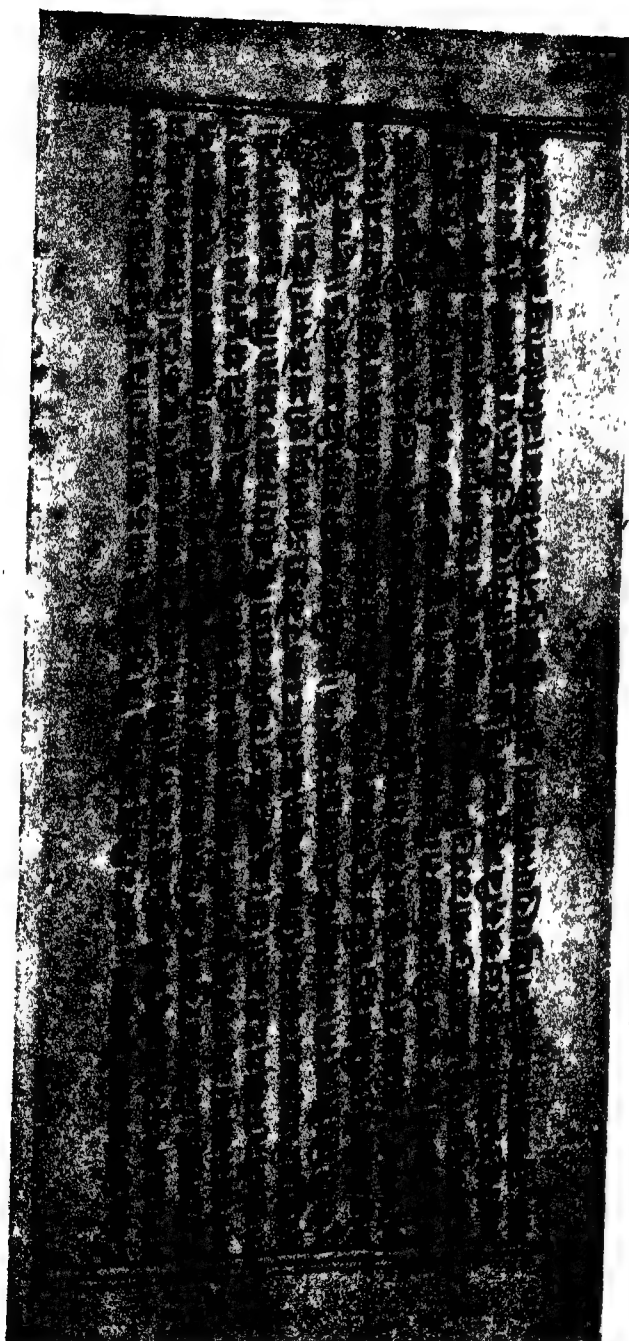
- (57) ANEKĀNTA-Delhi.
- (58) Illustrated Weekly-Bombay.
- (59) VĪRAVĀṆĪ-Jaipur.
-

[illegible]

(Faint handwritten text from another page)



**Jigadatta Charita Composed in Samwat 1354, and preserved
in the Grantha Bhandār of Jain Temple Paṭodi, Jaipur**



Pradyumna Charita Composed in Samvat 1411 (1354 A. D.)
Preserved in the Shāstra Bhandār of Jain Temple Badhichand, Jaipur

Wooden Plate of twentyfour Tirthankars according to their colour.



Preserved in the Grantha Bhandar of tholiyā Jain Temple, Jaipur

Mahākavi Pushpadanta and Minister Bharat

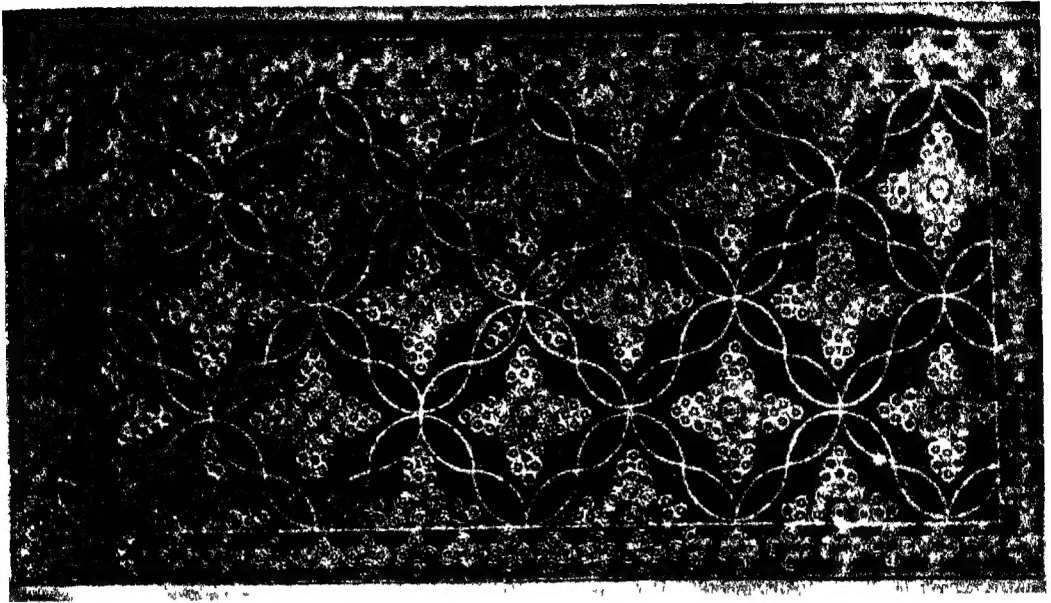


Illustrated Ādipurāṇa Dated 1538 A. D. preserved in the Shāstra Bhandār of Badā Mandir Jain



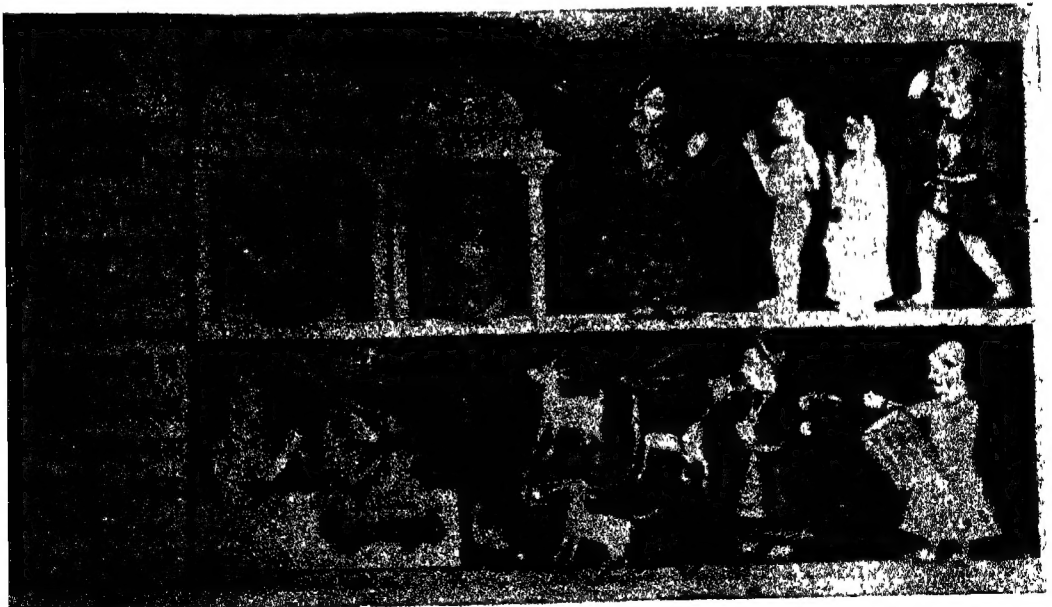
Pandit Sadāsukha Kasliwāl of Jaipur (19th Century)

Wooden Plate with silver work Dated 18th Century



Preserved in the Grantha Bhaṇḍār of Chodhasiyyān Kā Maṇḍir Jaipur

One illustration from Yashodhar Charita Dated 18th Century



Preserved in the Grantha Bhaṇḍār of Pāṇḍyā Lunkaran, Jaipur

वीर सेवा मन्दिर

पुस्तकालय

काल नं० 058-7(544.6) KAS
लेखक Kasthwal, Kastoor Chand
शीर्षक Jaina Grantha Bhandara
in Rajasthan 4174

